

# V O G U E



*Smart Fashions for*  
**WAR INCOMES**

*April 15, 1918*

CONDÉ NAST, *Publisher*

*Price 25 Cents*



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- a byword for *service*, both in tire mileage and in countrywide facilities for the accommodation and benefit of motorists. Fisk Cord Tires are famed everywhere for their attractiveness, safety and remarkable service.







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Because Victor Records and Victor Instruments are scientifically coordinated and synchronized in the processes of manufacture, their use, one with the other, is absolutely essential to a perfect reproduction.

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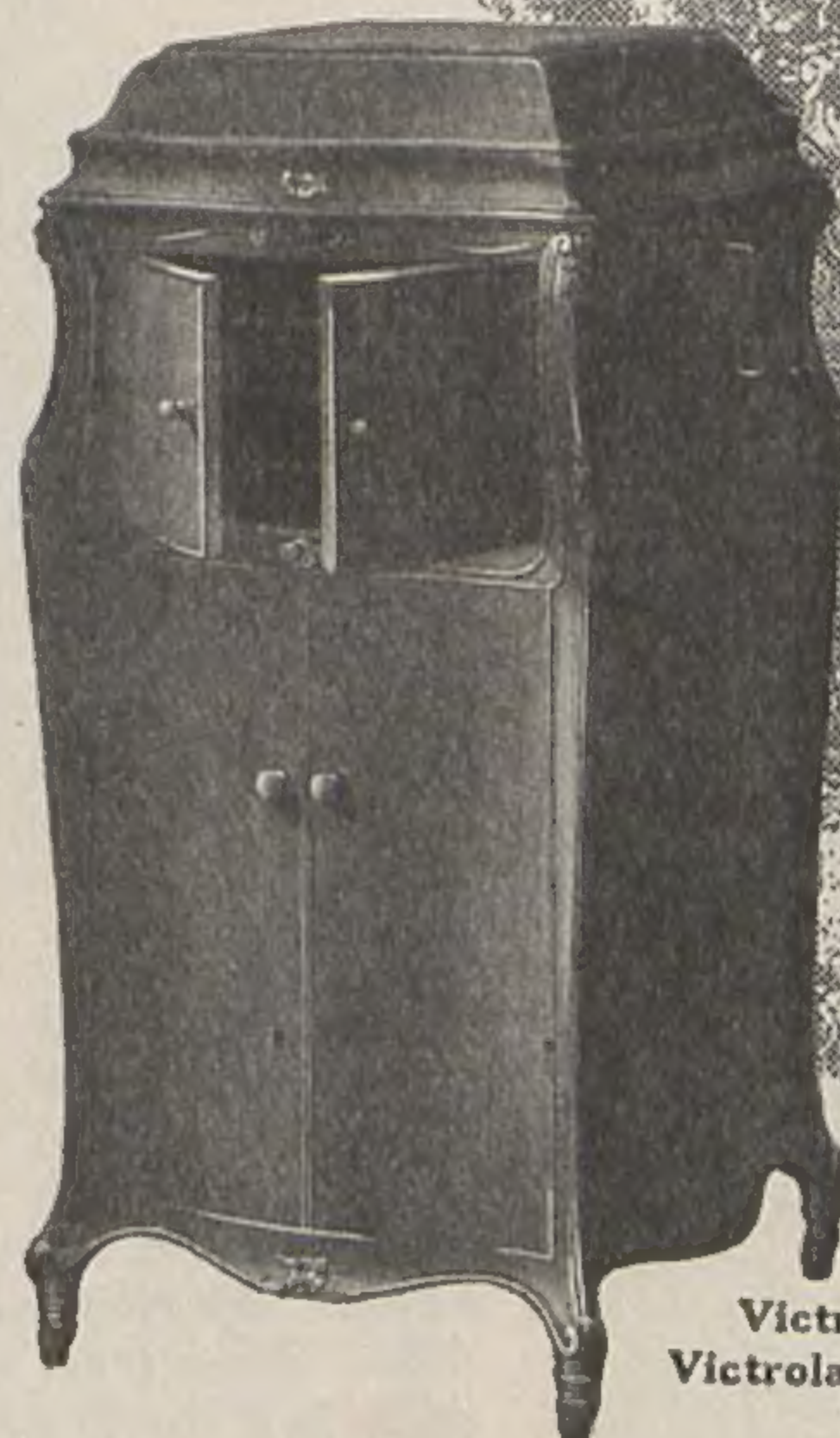
You will desire, of course, to play your records loud or soft according to the acoustic surroundings, and as mood and occasion dictate. And this is accomplished by the Victor system of changeable needles—with the semi-permanent Victor Tungstone Stylus—and the modifying doors of the Victrola.

It is the perfection of every Victor part, and its perfect combination with all other Victor parts, that results in the superior Victor tone-quality—that makes necessary the combined use of the Victrola, Victor Records, and Victor Needles.

There are Victor dealers everywhere and they will gladly demonstrate the various styles of the Victor and Victrola—\$10 to \$400—and play any music you wish to hear. Period styles to order from \$375 to \$950.

Victor Talking Machine Co., Camden, N. J., U.S.A.  
Berliner Gramophone Co., Montreal, Canadian Distributors

New Victor Records demonstrated at  
all dealers on the 1st of each month



Victrola XVII, \$265  
Victrola XVII, electric, \$325  
Mahogany or oak

# Victor Supremacy

"Victrola" is the Registered Trademark of the Victor Talking Machine Company designating the products of this Company only.



# Trousseaux Smart, Practical, and Purchasable in The Brides Number of VOGUE

DATED MAY 1st

SO many girls this season are being married on short notice—too short to plan a trousseau, and impossibly too short to have it made—that in its Brides Number Vogue has devoted particular attention to the war bride who must have a wedding outfit that is (1) correct in every detail (2) smart without being extravagant (3) suitable to wear on a camp honeymoon, and (4) purchasable at a day's notice.

IF the war bride wants a white wedding gown—inexpensively simple, or incrustated with the rarest Duchesse—Vogue shows it for her. If she prefers an informal war wedding frock of blue and beige satin, Vogue knows one, designed by a master, priced at \$95, and wearable after the wedding at formal dinners and afternoon affairs.

She will need a smart suit for traveling or town wear; it is here. And an informal afternoon frock of crepe de chine or georgette; Vogue has found it.

Honeymoons in camp demand an English tweed suit, stout boots, woolen stockings, and a smart severe hat—sports vests, a chequered skirt, and tailored shirts—negligees that will also serve as pullman gowns; Vogue shows them all.



*A dress which the war bride may wear about camp, or which any smart woman may don for a day's shopping in town is made of navy blue pussywillow taffeta, jersey, or serge, touched here and there with old blue picot edged ribbon. This light-toned ribbon takes the place of a lingerie collar, and therefore disposes of the laundry question—very formidable in camp. \$45*

AND all these things are actually purchasable. Vogue will buy them for you; or will give you the name of the shop, and you can run around New York in a taxicab and buy your entire outfit in a day.

As for lingerie—in this very same Brides Number of Vogue there will be shown the choicest of the models from the spring lingerie sales; particularly some brand new ideas from Paris, and lingerie made of men's wear silk shirting in clever new designs.

And—if you don't happen to be getting married—well, there isn't one of the things from this war-time trousseau that any well-turned-out woman wouldn't be glad to buy and put on, quite irrespective of husbands. And there are also loads of summer clothes for country wear; and the newest of the new modes in everything.

25 cents a copy  
\$5 a year

## V O G U E

Twice a month  
24 copies a year

Condé Nast, Publisher  
Edna Woolman Chase, Editor  
Heyworth Campbell, Art Director

### Reserve Your Copy at the News-stand Now



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## Handmade Lingerie Waists

For Women and Misses



**Prompt Delivery Free**  
Anywhere in the  
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Featuring new  
styles in collars,  
cuffs, real filet  
lace trimmings.

Sizes  
32 to 44 bust



30—Hand-made Waist of white French Batiste, tucked front and back; pointed roll collar and turn-back cuffs cross tucked and edged with real filet lace. **9.75**

32—Hand-made Waist of white French Batiste, tucked in front and back; narrow puffings and Val lace trim collar, vest effect and turn-back cuffs. **12.75**

34—Hand-made Waist of white French Batiste; tucked roll collar, frill and turn-back cuffs edged with Val lace. **15.75**

36—Hand-made Waist of white French Voile; collar and turn-back cuffs with hand hemstitched set-in squares in contrasting colors of rose, blue or maize; also all white. **16.50**

38—Hand-made Waist of white French Batiste; roll collar, fronts and frilled cuffs inset with real filet lace and trimmed with tucked flutings. **9.75**

40—Hand-made Waist of white French Batiste; new tucked roll collar, frilled vestee and cuffs piped in Copen or rose, also all white, tucked front and back. **9.75**

42—Hand-made White Voile Waist, roll collar and cuffs of wide real filet lace; cluster tucked front and back. **11.50**





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SPARTA—Military cut suit in army cloth, with either skirt or breeches, without leather belt - - 49.50  
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Same model in army khaki, two pieces - - 21.50  
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Cap to match in army khaki - - - - 2.75  
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Ivory top ebony swagger stick - - - 4.50

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MALLET—Polo coat, cut on the most approved lines, in green worsted or tan covert - - - 35.00  
White breeches in drill, duck or moleskin cloth, 6.75, 10.50, 12.50

SPARTA

GALLOP

GALWAY

VANDISH

MALLET

DIANE

CLUBSTON

DIANE—Side habit two-piece model.  
In oxford or black covert - 75.00  
In oxford melton - - 55.00  
In natural linen, two pieces 19.50  
In natural linen, three pieces 27.50  
Straw hat in black or brown 7.50

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In English coverts, meltons and whipcords 55.00 to 89.50  
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Jockey cap in black satin or velvet - 3.50



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CREST—Bathing hat of rubber adorned with large bird .85

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GULL—Rubber cap in all colors .75

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LAKELY—Swimming suit of black fibre silk with Roman stripe trimming and large sash 13.75

LAKELY—Rubber bathing hat with striped crown .95

LAKELY—Bathing slippers of satin in navy and black 1.50

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NYMPH—Rubber cap with tassel in all colors .45

NYMPH—Black satin slippers 1.00

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H—For Sport or War Service this Suit of Wool Jersey is equally desirable—the four pockets with inlaid center plaits especially recommend it—the gathered-back skirt, belted, has large buttoned pockets. Colors: Tan, Rose, Green, Copen-hagen. Sizes, 16 to 42. \$29.50

J—Suit of Wool Jersey—large convertible collar—belted, with self buckle—novelty pockets in envelope effect. The belted, gathered skirt has pockets to match those on coat. Colors: Beige, Green, Purple. \$39.50  
Sizes, 16 to 42

K—Sport Suit of Wool Jersey—Coat has roll collar to belt—Yoke back with inverted plaits—Novelty yoke front on skirt covers the slit pockets. Colors: Beige, Green, Rose, Gray. \$29.50  
Sizes, 16 to 42

F—Of finest quality Wool Jersey, with large military pockets, inverted plaits and fine tucks down back. The plain tailored skirt has pockets. Colors: Tan Heather, Green Heather, Copper Heather. Sizes, 16 to 42. \$39.50

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ILLINOIS



## WAR CONSERVATION FROCKS FOR MISS 14 to 20

Fashion Has Decried  
Styles That Will Conserve  
Wool—Substituting  
Fine Cottons and Silks



Pandora

**PANDORA**—Frock of sheer white organdie, cross barred with blue, pink or lavender. The quaint sash with large bow which has been successfully revived gives an unusual note of girlish chic to this model. The sash is of white mousseline de soie to match the collar and cuffs. The deep hem in the skirt is very effective. \$21.50.

**ANGELICA**—What could be more charming for afternoon wear than this simple frock of Georgette crepe which may be chosen in pink, gray or Belgium blue? Clusters of wee tucks and rows of jagoting—a Jeanne Lanvin note—accentuate the daintiness of this frock. The sleeves are short and wide—another Parisian innovation. \$39.75.

**ZOE**—As young women who are doing war work say that a foulard frock is indispensable we planned this conservative, yet chic model in an attractive navy blue or black foulard which is sprinkled with both large and wee white dots. The surplice bodice which ties in the back and the side panels are edged with white ribbon. Embroidered white organdie collar. \$37.50.



Mary Ann



Ariane

Hebe

**ARIANE**—Is this an afternoon dress or a morning frock? It answers the purpose of both. We have had it made in beige colored crepe de chine, embroidered in tones of beige, to carry out the idea which was the dominant note of one of the best Paris models we received this season. Also, in Nattier blue or gray. White satin collar and cuffs. \$29.50.

**HEBE**—White tricolette (artificial jersey), about which Paris is so enthusiastic, is introduced in this model to a modish yet conservative degree—it forms the simple bodice; the only trimmings are bands of navy blue serge to match the skirt. The smart sash of wide black moire ribbon hides the fact that this is a one-piece frock. \$57.50.

**MARY ANN**—Is it the peasant-like simplicity of this taffeta frock that makes it so charming? The tunic is really an apron—it even has pockets and small sash ends; the border of the apron and sash are of a lighter tone than the taffeta; for instance, when the dress is of navy blue taffeta the trimming is of Nattier blue. Also in gray or Copenhagen blue. White mousseline de soie collar and cuffs. \$32.50.



Angelica

Zoe



Claudia

**CLAUDIA**—A frock that is as inexpensive as this one very rarely has so many new and noteworthy features. To begin with it has the new short sleeves which are the "last word" of Paris; the soft roll collar is in graceful surplice effect; the deep white cuffs are finished with tiny bows of black ribbon; the skirt is finished with wide tucks, which always denote good taste. In pink-and-white, tan-and-white, or navy blue-and-white flowered voile. \$12.75.

**AIMÉE**—This white voile frock is just one soft pleat after another (except in the sleeves), but panels of heavy white linen at the sides preserve the slender silhouette. The collar, sash and cuffs are also of the linen. Also in gray or Copenhagen blue. \$22.50.

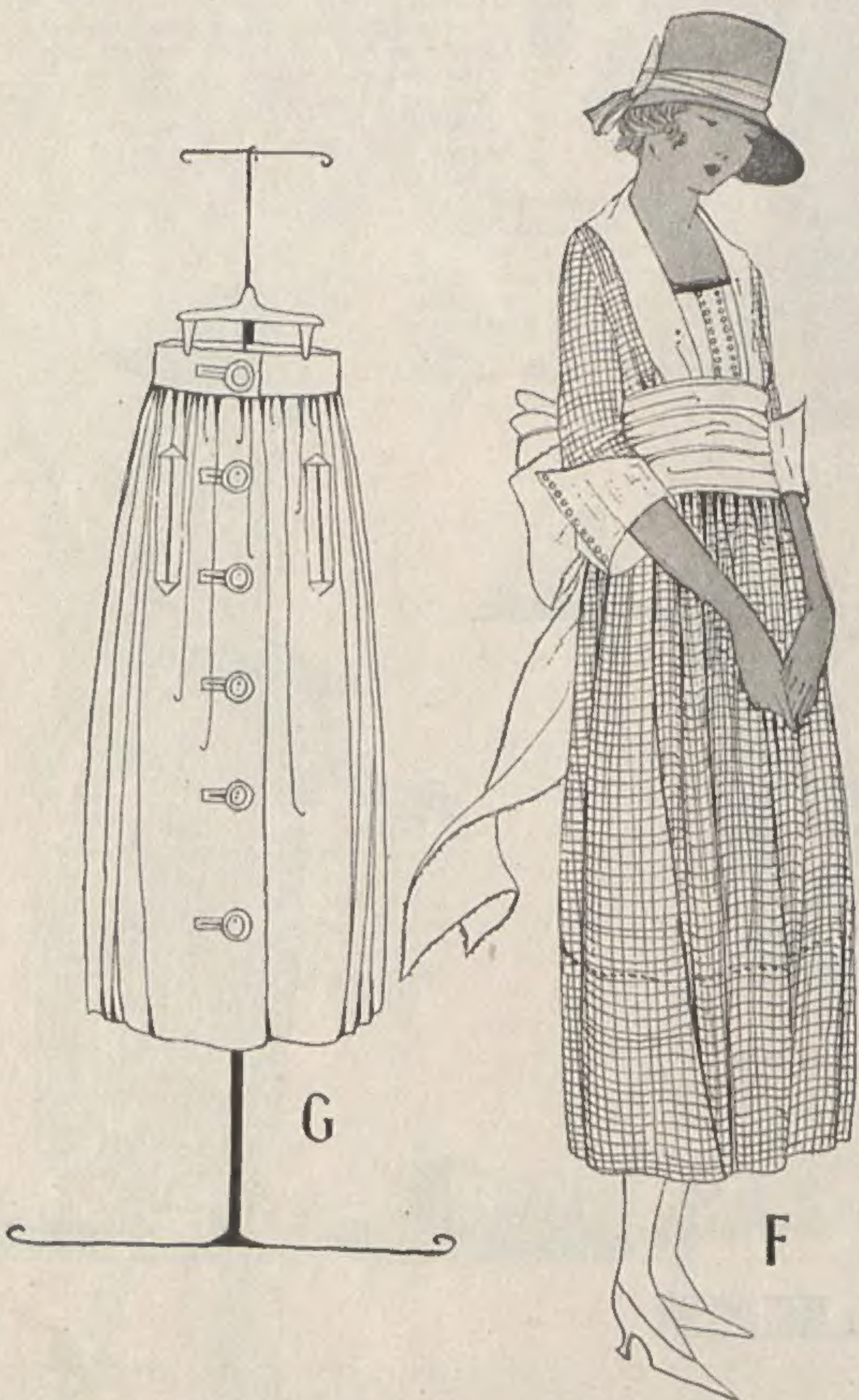


Aimée

**JOHN WANAMAKER**  
New York



# For the Spring and Summer Wardrobe of a Miss



A. Dainty frock of fine quality checked or plaid gingham with collar, cuffs, vestee, pocket trimmings and little flutings of net. Brown and white, blue and white, black and white checks; blue and brown plaids. \$12.74.

B. Straight line frock of French linen with collar and cuffs of white pique; satin ribbon tie. White, blue, rose, pink, green, tan, lavender, khaki or gray linen. \$10.74.

C. Charming voile frock with picot edged flutings and narrow tucks. White, light blue, Copenhagen, green, gray, flesh, tan, lavender, black, navy. \$7.49.

D. Simple frock of checked gingham with surplice blouse and apron tunic; collar and cuffs of white pique. Blue and white, pink and white, lavender and white, green and white, navy and white checks. \$6.94.

E. Frock of gingham printed voile with widely tucked skirt. Double collar and cuffs of organdie with pipings to match. Blue, pink, gray, green, lavender or black plaids. \$8.94.

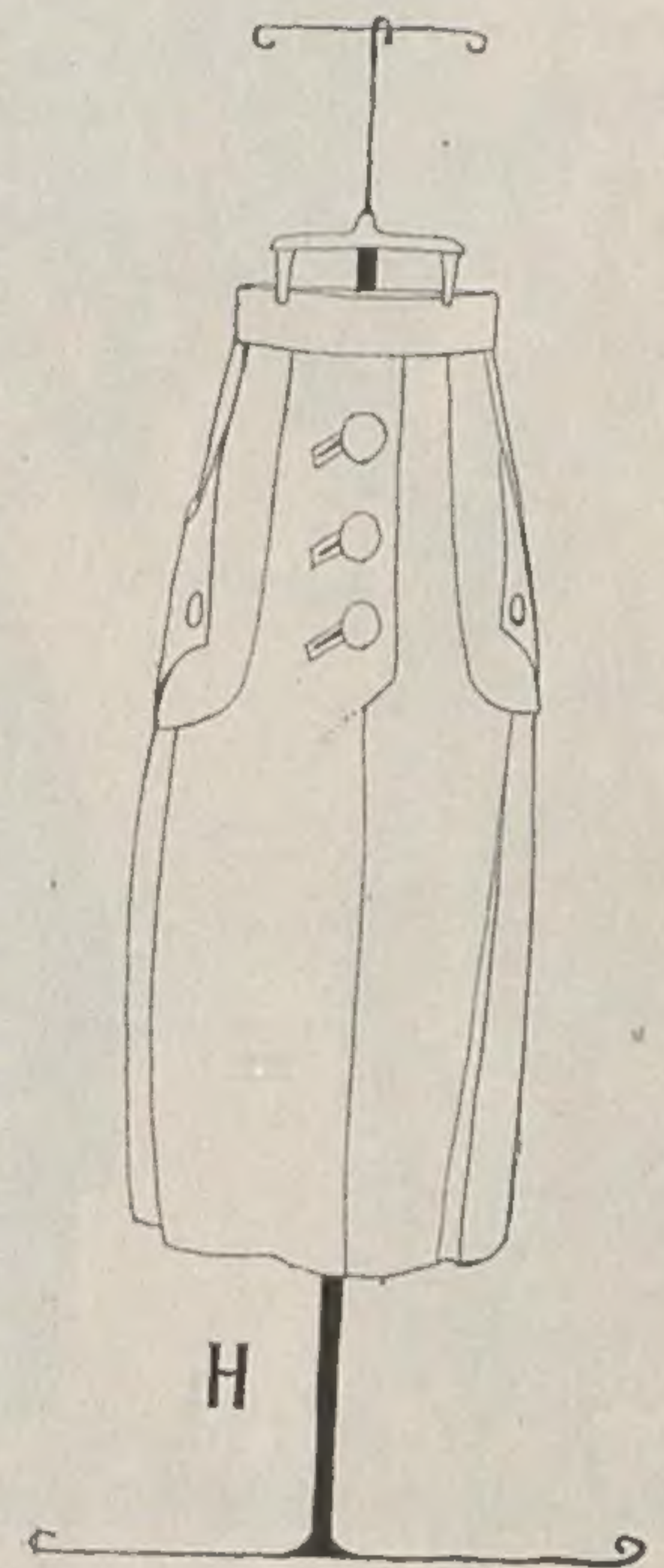
F. Delightful frock of fine hair-line checked French organdie with extremely deep hem. The collar, cuffs, vestee, sash and large butterfly bow are of white mouseline de soie. Pink, blue or lavender checks. \$17.74.

G. Skirt of fine white cotton gabardine with slit pockets; hand made bound buttonholes and large pearl buttons. \$5.94.

H. Skirt of white sunnyside club material (satin lustre cotton), shirred in back; hand bound buttonholes. \$4.89.

A sport oxford of white buckskin with simulated wing tip. Light welted soles and medium low heels of white ivory leather. \$8.49.

A walking oxford of dark brown calfskin with straight tip, perforated. Light welted soles and medium low heels. \$7.49.



*R. H. Macy & Co.*

HERALD SQUARE

NEW YORK



# SEVENTY-FIVE YEARS OF BUSINESS LIFE

1843



1918

*Aitken & Miller — 44 Canal Street*

**I**F YOU go through Washington Square into that network of streets that is called Greenwich Village, you will come to the place where a little shop stood in 1835 with this sign above the door: "John Aitken—Laces."

And if you ride uptown to the Fifth Avenue shopping district, you will come to a large building where there are two floors upon whose windows are the words: "Aitken, Son & Co."

The difference between that quaint little shop and the mercantile establishment uptown today is the difference between the business that John Aitken founded and the business that his direct descendants are carrying on today.

¶

On May 1, 1843, just 75 years ago, John Aitken and James Miller, two Scotchmen, founded the business of today under the style of Aitken & Miller.

At that time Canal Street was the fashionable centre of the town, and there it was that this new firm commenced its business. Then, as the trend of shopping

gradually moved uptown, Aitken & Miller went with it until at Eighteenth Street and Broadway was built the store which New York women knew so well from 1869 to 1912.

¶

Those years saw many changes. The name was changed to Aitken, Son & Co. in 1873, yet the personality of the business remained the same. Among the two hundred and eighty-three active employes of today there are five who have completed forty years or more of service, twenty-four who have been on the rolls for over thirty years and sixty who have passed the mark of twenty years.

John Aitken's shop in Greenwich Street was typical of the early nineteenth century; the other is an expression of the most modern enterprise. One dealt in laces; the Fifth Avenue establishment of today deals in everything your store, milliner, or dressmaker needs to give fashion to your hat or your gown. One was exclusively retail, the other is just as exclusively wholesale.

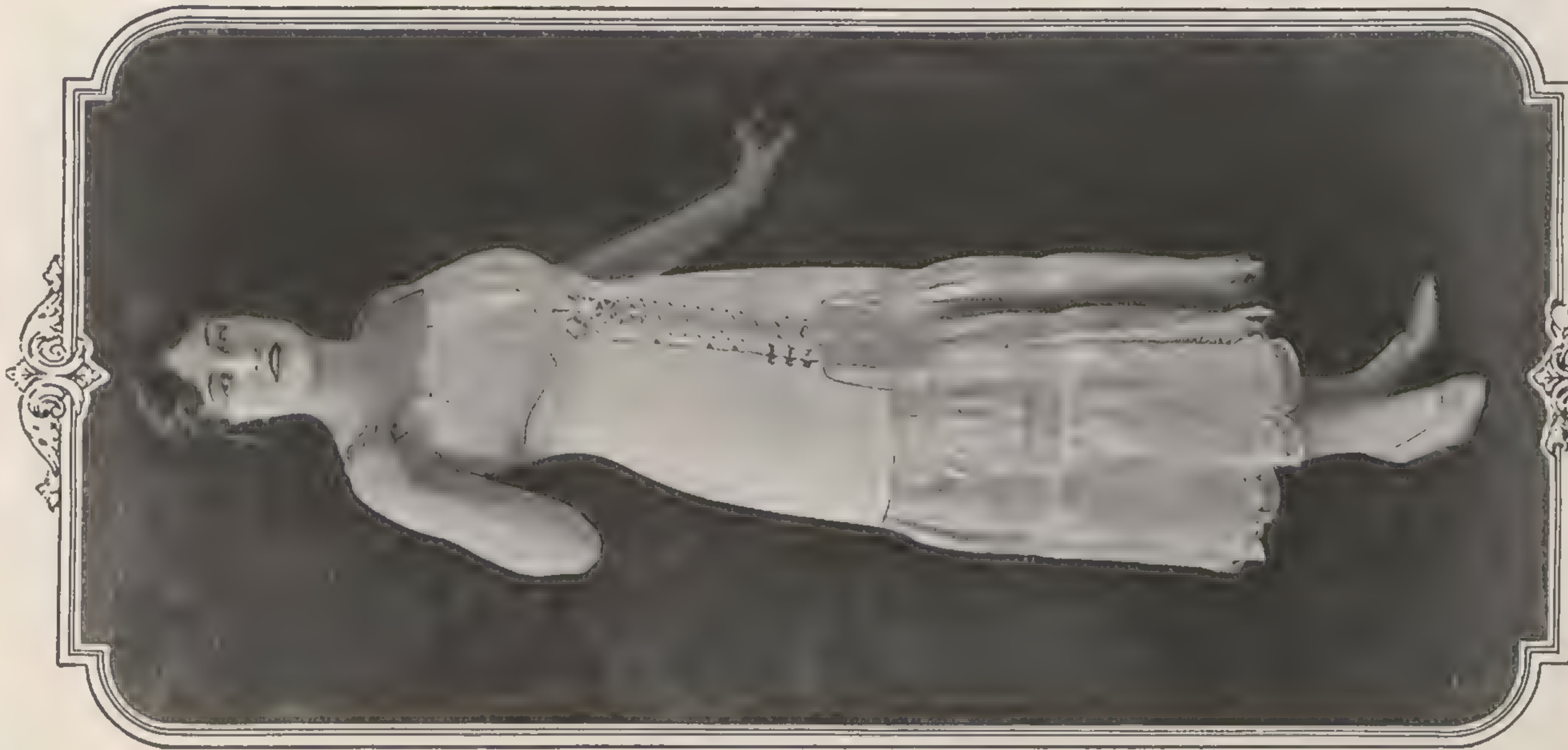


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RIBBONS • LACES • DRESS TRIMMINGS • ALL AT WHOLESALE EXCLUSIVELY



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## This Suit

in Champagne Shade of Amphora  
Silk by

*Giddings*

is shown over a T Model

*Goodwin*  
Corset

It is carried out in an Eton Jacket effect with blouse of tucked organdie. The stole and deep cuffs are hand embroidered in light green floss.

The skirt is made with deep plaits on conventional lines with no trimming except buttons covered with same material.

This chic little model expresses both the simplicity and practicability which are typical of the season of 1918.

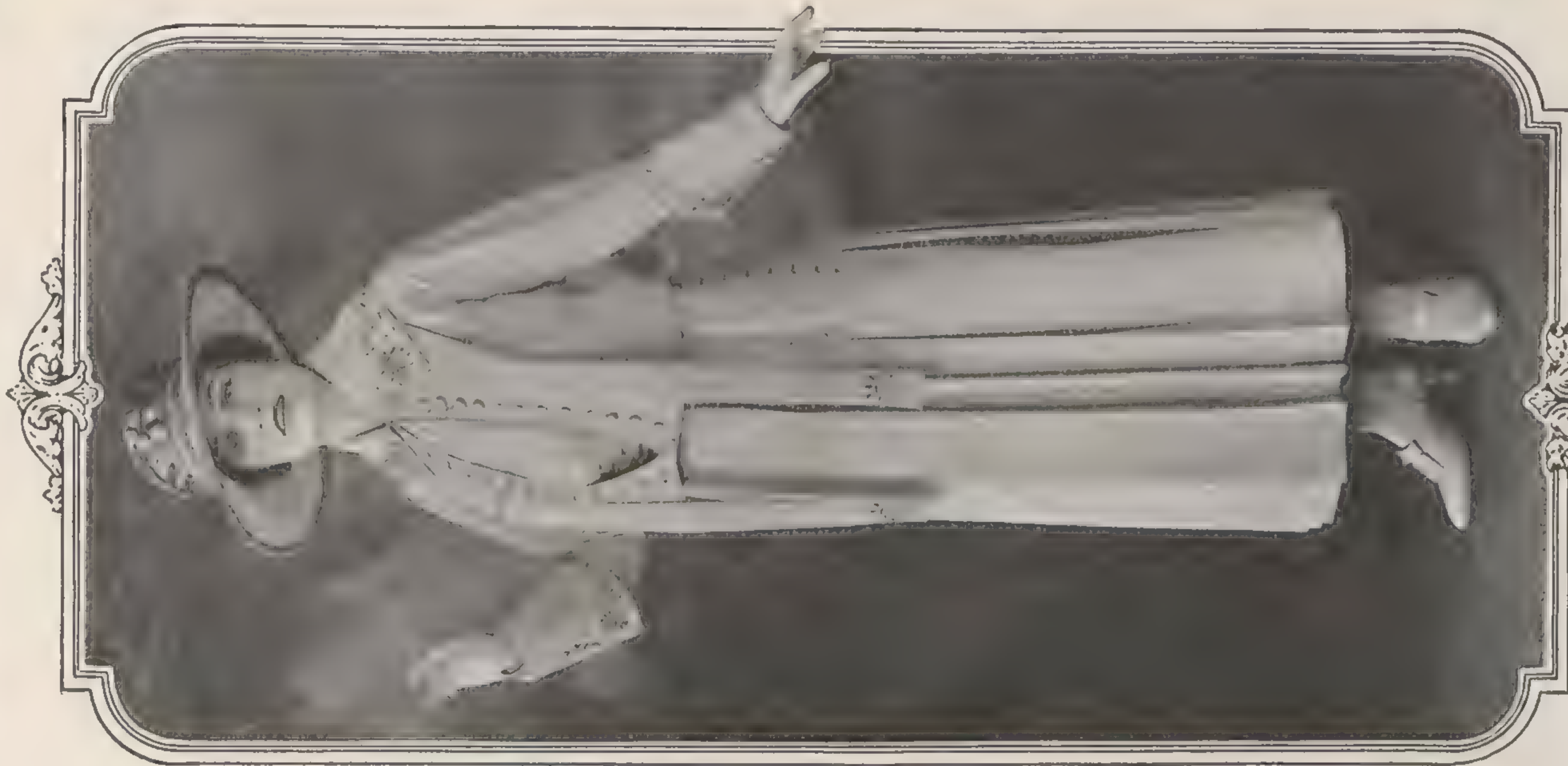
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*The Art of Dressmaking**Complete**Creation*





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**A**T FORMAL or semi-formal "afternoons," for town or country, for street wear or sports, a costume of Cheney Foulard confers on its wearer the consciousness of smart style and a sense of being well and becomingly gowned.

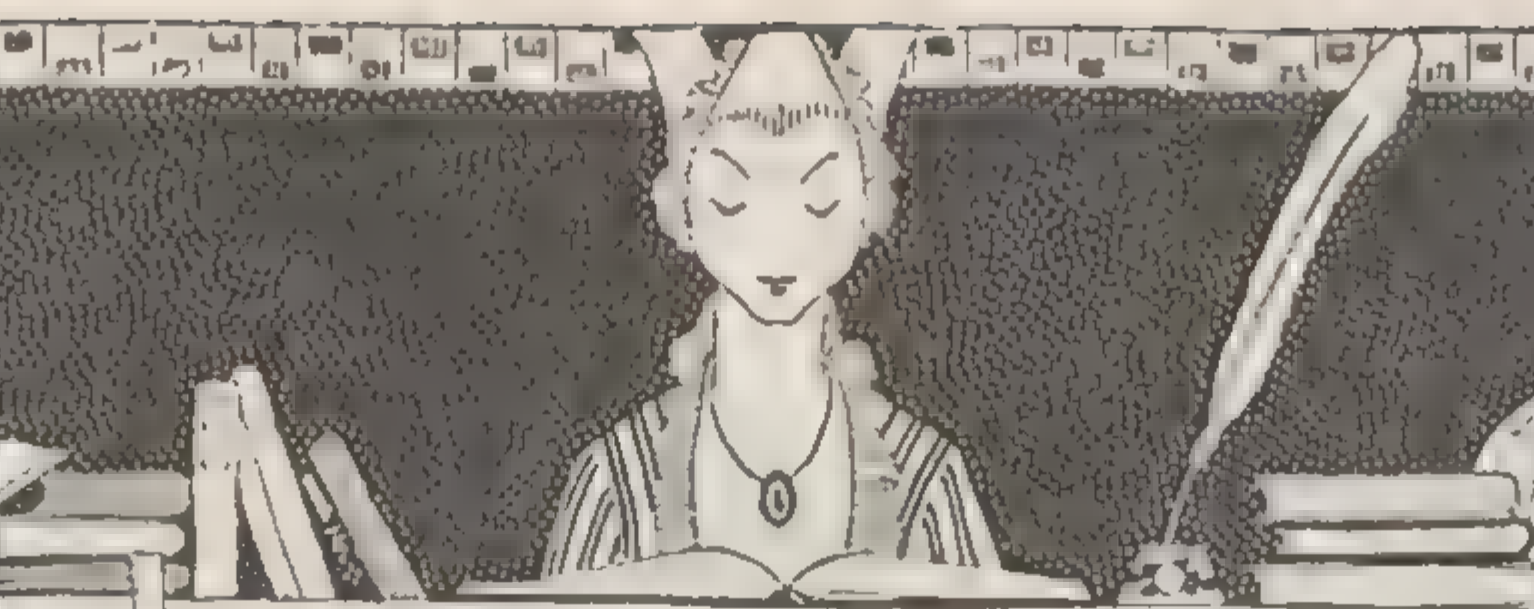
This is due not only to the fascinating beauty of Cheney Foulards and their exclusiveness of design, but to their *superb quality*—a very real help in producing garments worthy of the rarest creative talent.

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New York



## VOGUE'S SCHOOL DIRECTORY

## BOYS' SCHOOLS

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New York

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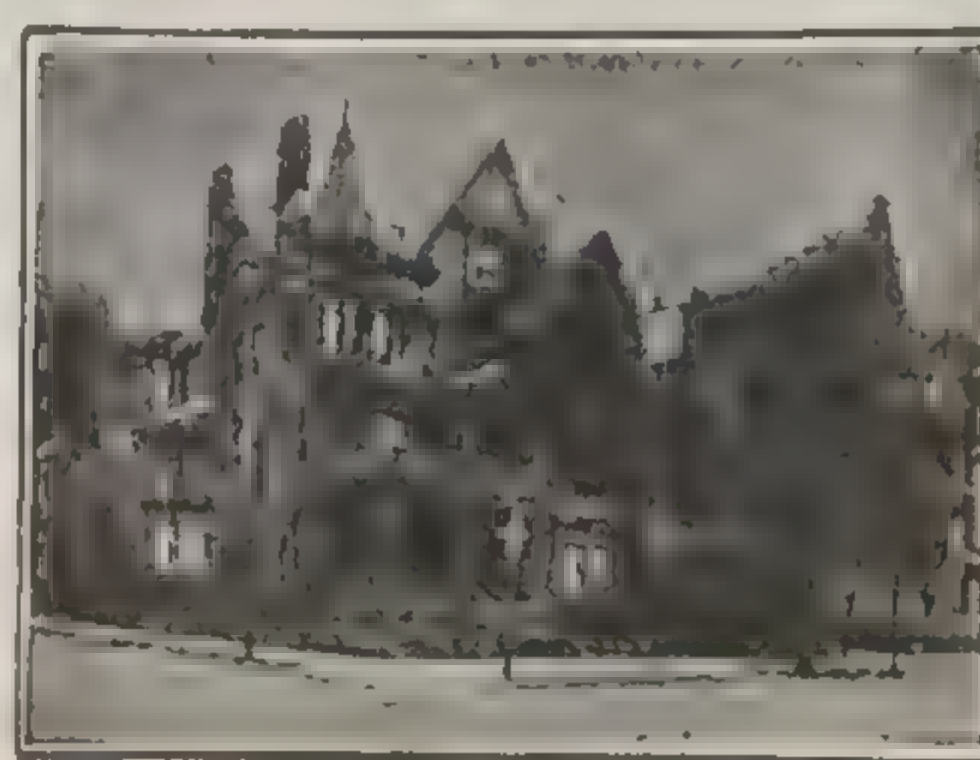
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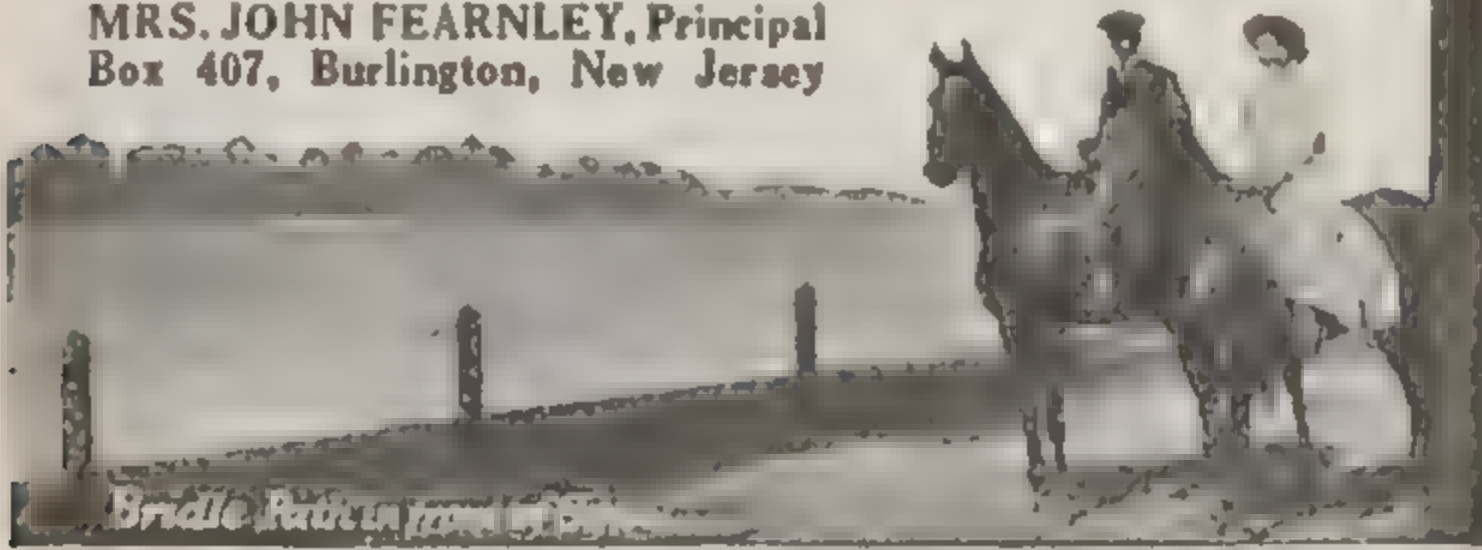
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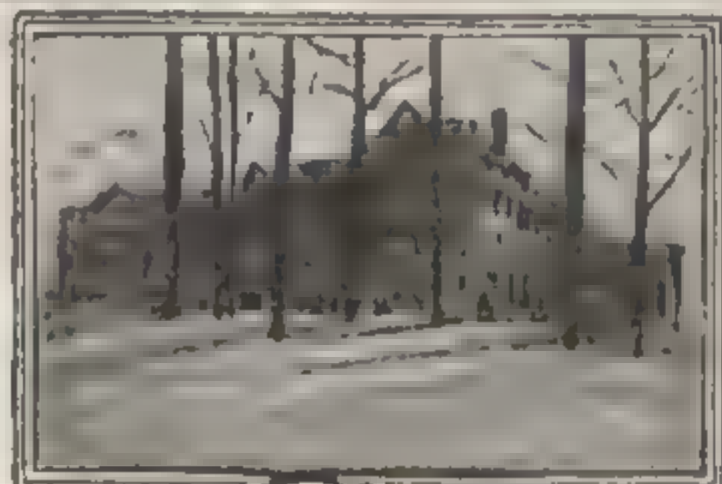
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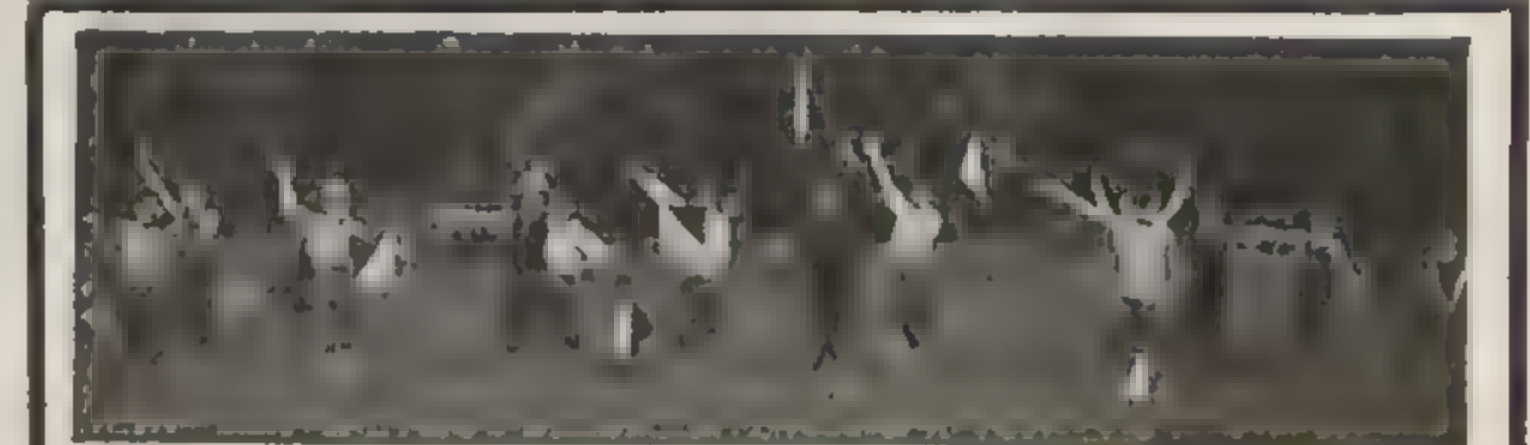
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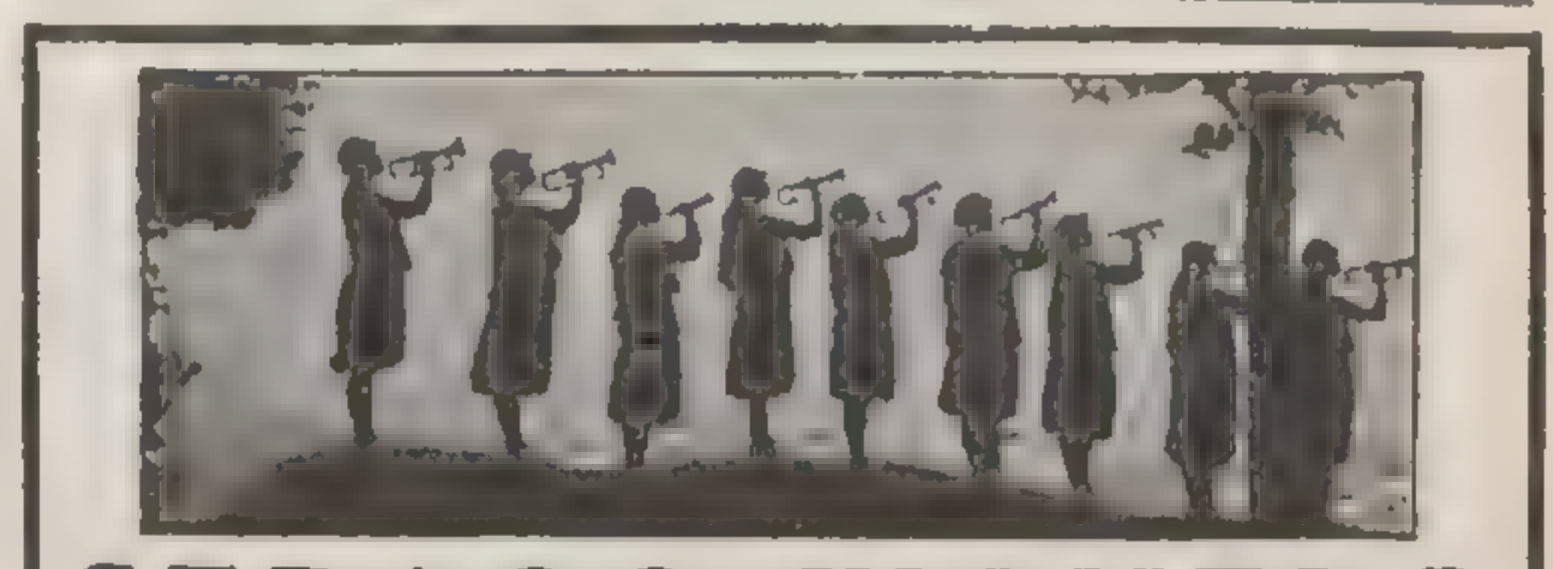
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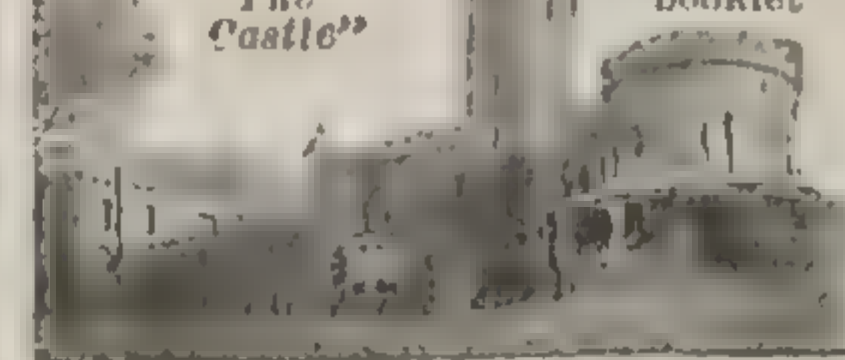
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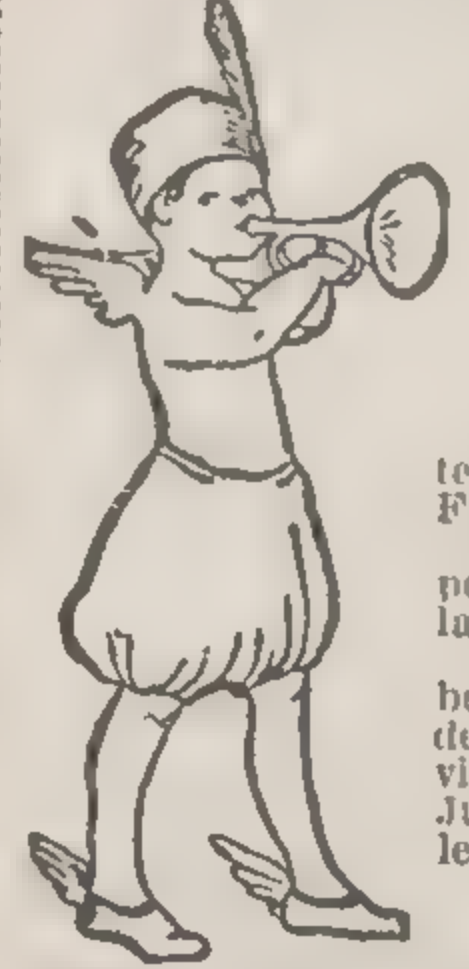


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Girls'

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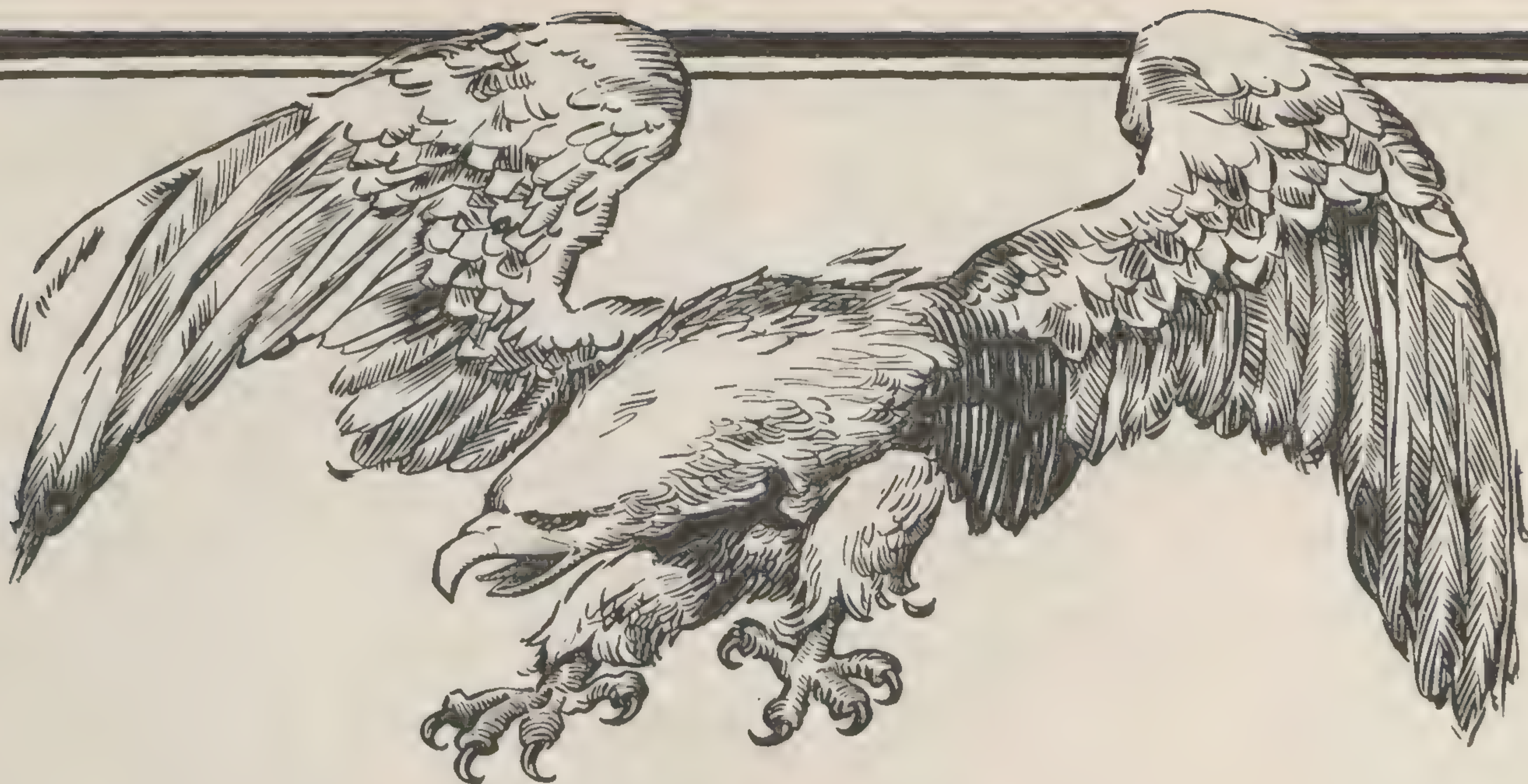
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**MY RE-BUILDING OF GOWNS IS THE TALK** of New York, because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th Street, New York. Tel. 5265 Greeley.

**THERE IS MUCH SATISFACTION** in the doing of a good deed. Rescue your last season's dress from oblivion! Unless entirely worn out, it can be made into a new modish gown.

**BESIDES YOU SAVE MONEY.** Duty, pleasure and profit are combined. Let me do the work. Send in a garment for my suggestions. Prices gladly quoted. Mrs. B. Gordon, 910 Seventh Ave., N. Y.

**VICTORINE—Rebuilder** of gowns. Old gowns remodeled equal to new. Evening gowns a specialty.  
160 West 84th Street, New York.

**WE Welcome Inquiries** for making and remodeling gowns in latest and advanced styles. Write for descriptive booklet regarding time required, cost, etc. Mme. L. Brown, 677 Lexington Ave., N. Y.

**HAVE I EVER REMODELED** one of your dresses? Then you don't know the resourcefulness of my shop & methods. Remarkably fine work is being done here every day on dresses that seemed hopeless.

**I AM A REAL FRENCH** dressmaker; have had actual Paris experience. You get the benefit of my foreign connections. References furnished. Write today. Mme. Renée, 71 West 46th Street, New York.

**"ZABEL."** We make a specialty of repairing and copying models. Children's clothes, underwear, shirtwaists, etc., etc.  
762 Madison Avenue, New York. Plaza 6232.

## PURCHASING INSTRUCTIONS

**THE** names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished you on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

## VOGUE SHOPPING SERVICE

19 West Forty-Fourth Street New York City

## Gowns Remodeled—Cont.

**MME. PITOT EXCELS** in Remodeling Old Gowns into newest Parisian styles. Also gowns to order. Customer's own material used. Moderate prices. 70 West 88th St., New York. Tel. Schuyler 8078.

**ECONOMY DEMANDS** that you conserve materials. Garments remodeled to latest creations. Excellent workmanship at reasonable prices. Fittings at home. Mrs. Squires, 203 W. 87 St., N. Y. Tel. Schuy. 7553.

**DAYS OF ECONOMY** necessitate a saving in money and materials. Have your garments remodeled. Latest designs. High class work at moderate prices. Tel. Col. 6421. Mary Flynn, 105 W. 68th St., N. Y.

## Gowns and Waists

Made to Order.

**ARTISTIC DRESSES**  
Made to order for all occasions. Estimates submitted. Your materials used when desired. Homer, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

**THE MISSES CURRAN** will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices. 134 Lexington Ave. (29th St.), N. Y. Mad. Sq. 8188.

**KATHERIN CASEY.** Gowns for all occasions. Street and Afternoon frocks. Your material used if desired. Remodeling also done.  
112 West 58th Street, New York. Tel. Circle 4451.

**SPRING AND SUMMER MODELS READY.**  
Order now.  
We do dressmaking by mail.  
101 West 11th St., New York. Hannah Gilkes.

**"THE MENDING SHOP"** Gowns Tailored. Suits Remodeled up-to-date. Shop Blouses and Gowns Refitted. Miss H. Redding Coughlin, 17 E. 48th Street, N. Y. No Branch. Phone 5062 Mur. H.

**SMART GOWNS AND SUITS**  
Made to Order.  
Distinctive remodeling.  
Mme. Zara, 625 Lexington Avenue, New York.

**ARTISTIC GOWNS AND WAISTS**  
made-to-order. Best materials used. Gowns \$30 up. Waists \$15 up. Mme. Victoria, 373-5th Ave., N. Y. Cor. 35th St. Phone Murray Hill 7212-9243.

**PRINCET**  
Creations Exclusive.  
22 West 46th Street. Elevator 3rd Floor.  
Princeton of Paris.

**ODETTE et MARGUERITE**  
formerly with LaFayette, one of the leading dressmaking establishments of Paris have just arrived and are ready to submit

The Latest Spring Models  
Also Tea Gowns.  
They assure you of complete satisfaction.  
448 Madison Ave., cor. 50th St., Tel. Plaza 6923.

**MME. HADLOCK EVANSTON, ILL.**  
Evening gowns, wraps, street suits, dresses and waists made-to-order.  
1402 Chicago Avenue. Phone Evanston 627.

**ARTISTIC DRESSES** for day and evening wear. Attractive prices. Remodeling. Ladies' own materials made up. Clerly, 350 Madison Avenue, New York City. Mur. Hill 6819.

**EMILY A. SANNELLY**  
29 West 38th Street.  
Gowns.  
Combination of simplicity and elegance.

## Gowns and Waists

Ready-to-Wear

**"WHITE"** 46 West 46th St., New York.  
Gowns—Blouses—Hats  
Authoritative Styles for every occasion.  
Moderately Priced.

## Gowns and Waists—Cont.

Ready-to-Wear.

**MEULLER-GRAVES Inc.**  
1A E. 46 St., N. Y. C., adjoining the Ritz-Carlton.  
Hats Gowns Sport clothes—Indian and Russian Cossacks—Prices unusually moderate.

## Greeting and Place Cards

**LITTLE OLD FRIENDS,** Being Ten Baby Loves, Cleverly Drawn and Gaily Painted, Guest cards for the Children's Party. \$5 the set. Rachel Weston, Fryeburg, Maine.

## Hair Goods and Hair Dressing

**ROBERT,** Permanent Hair Wave Specialist. No kinks, but a beautiful wave, well nigh a miracle. My own Original Method. Write for booklet. Robert, 500-5th Ave., Suite 506, Cor. 42 St., N. Y.

**CALL AT SCHAEFFER'S** if you want expert personal attention for a permanent wave. Positively no friz or kink. J. Schaeffer, 512 Fifth Avenue. Phone: Murray Hill 5772.

**E. FREDERICS, PERMANENT WAVE SPECIALIST.** Originator of the famous Frederics Method, results incomparable. Call or write for information. 665 Fifth Avenue, New York. (At 53rd St.)

**MISS COMER,** 462 Boylston Street, Boston Magnolia, Mass.  
Permanent Hair Wave, Hair Goods & Hair Dressing. Beauty Culture. Beauty Box that is unique.

**SPIROLITE SIDE WAVES,** something new, set in hair, can't be detected, \$3 a pair and up. Our Transformation is a gem. Write for pamphlet. Spiro's, 26 West 38th Street, New York.

**LEON,** Permanent Hair Wave Specialist. Ten years' practical experience; work guaranteed. Full Head \$15; Front \$10; Single Curls \$1. Artistic Transformations. Ill. Booklet. 59 E. 59th St.

## Hair and Scalp Treatment

Write for **HOME TREATMENT** and Scientific advice on care of the hair. Price \$3. Waldeyer & Betts, Swedish Scalp Specialists, 315 Fifth Avenue, New York.

**LOSS OF HAIR** from waving, dye, etc. Consult Mme. Fendick, 17 West 45th Street, New York. Exponent Huntingford Hot Oil Scalp treatment. Consultations Free. Bryant 920.

**SCIENTIFIC CARE** of hair, Permanent Waving, Shampoos & Special treatments for hair prematurely gray. Remedies made specially for you. Hair Goods. Charles Frey, 507 5th Ave., N. Y.

**SCIENTIFIC** care of the Hair and Scalp by Marianne F. Iby. Resident work only. Please make appointments before 9:30 A. M. Phone 4139 Plaza. 306 East 57th Street.

## Hotels in New York

**HOTEL MARTHA WASHINGTON,** 29 East 29th Street, New York. For women. Rooms \$1.50 a day upwards. Meals a la carte, also table d'hôte. Luncheon, 40c. Dinner, 50c. Booklet free.

**THE TOURAINE—A quiet resident hotel.** Two & three room suites catering to exclusive families seeking quietude. Write for Booklet B. 9 and 11 East 39th Street, New York City.

**HOTEL WEBSTER,** 40 W. 45th St., nr. 5th Ave. On city's quietest street. Most beautiful of N.Y.'s small hotels. Favored by women traveling alone. 4 minutes' walk, 40 theatres; center shopping district.

**THE BROZTELL—27th Street** at 5th Avenue, New York. Hub of shopping wheel. Particularly for ladies without escort. Every room with bath and shower. \$1.50 a day upwards.

**WOODWARD,** Broadway and 55th St. Dignified hotel for people of refinement. Rates moderately consistent; superior service. Easy access terminals, shopping and amusement center.

**HOTEL HARGRAVE,** West 72d St., bet. B'way & Columbus Ave., N. Y., one block to Central Park. Comfort, refinement & luxury combined with moderate rates. Send for booklet. Eugene Cable, Mgr.

**THE WIDE VARIETY**  
of goods advertised on these pages is amazing.  
Read the announcements.

## Household Furnishings

**GRAHAM & LITTLE,** 36 East 57th Street, N. Y. Decorators—Furniture, Fabrics, Mirrors. Special Designs in Furniture—Gifts. Formerly 8 East 37th Street.

**WILKINSON HAND-MADE ART QUILTS.** Ideal trousseau gifts. Made only on order. Finest materials used. Illustrated booklet V sent on request. Wilkinson Sisters, Ligonier, Ind.

**WINDOW SHADES—Custom** made to conform to window and interior appointments. Measurements and estimates on request. Exhibition salesrooms. Ordinator Co., 101 Park Avenue, New York City.

**ORDINATORS—Enable** window shade rollers to be lowered from top to admit fresh air and light. For all windows in modern edifices. Ordinator Co., Architects Bldg., New York City.

**DINING TABLES** protected with Pure Asbestos, covered with cloth detachable for cleaning, combining heat protection and cleanliness. Write for prices and particulars. Turner Asbestos Co., Exeter, N.H.

**"STEPPING STONES"**  
to the best and most unusual shops, are these little advertisements. Vogue recommends their services to you.

## Interior Decorators and Decorations

**MRS. ALEX VAN R. BARNEWALL**  
19 East 48th Street, New York City.  
New Imported Fabrics  
Murray Hill 3060.

**SELMA M. LOEB,** 37 East 28th Street. Decorator—Unusual cushions, bedspreads, chifon shades and specially designed furniture at unusually moderate prices.

**I KNOW THE NEWEST** and best in all that makes the bungalow or summer cottage a hot weather haven of rest and comfort. Advice free. Mrs. Ada Gillam Munyon, 110 W. 34th St., N. Y.

**"THE HOUSE OF THREE GABLES,"** 3 E. 52d St. Country House Assemblies. Combination furnishings for apartments. MacBride, New York. Only the unusual.

**IVORY SETS DECORATED** with raised floral designs in latest French pen point. Charming effect for summer bedrooms. Price list on request. Florence Adler, Studio 166 W. 81st St., New York.

**LENORE WHEELER WILLIAMS.** "Designers of little things not found in the shops." Elimination in decoration—fewer, simpler and better things. 48 East 49th Street, New York City.

**MANY BEAUTIFUL HOMES** lack atmosphere. I will arrange your furniture and give your home the atmosphere of your personality. Mrs. Serrell, Studio, 105 East 19th Street, N. Y.

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You can purchase anything advertised in these pages by letter if a visit is not convenient.

**ADVERTISING IN THE** Shoppers' and Buyers' Guide are all carefully selected. It is safe to patronize them.



For the lonely bachelor, the married man who dares, or the modern woman who reads the morning paper at the breakfast table—a paper holder of tin, hand-painted in any colors. Price \$2.00. See purchasing instructions on this page.

## Instruction

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At the Music Studio, 345 West 122d St. New York City

**PRIVATE LESSONS IN STENOGRAPHY.** A lady of refinement with years experience in teaching desires pupils who prefer pleasant environment to usual class room routine. Suite 1124-25, 33 W. 42d St., N. Y.

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## DO NOT DISPOSE OF YOUR JEWELRY.

When you need a temporary loan. Liberal Loans on Diamonds, Watches, Jewelry, Silverware and Furs.

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118 Third Avenue, near 14th Street, New York. Phone 2391 Stuyvesant. Established 1880. Separate Department for Ladies.

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**CASH FOR BROKEN JEWELRY.** Old Gold, Silver. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned if offer refused. Callmann, 27 W. 37th Street, N. Y.

**JOHN DALEY PAYS CASH** for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Established 1869. 654 Sixth Avenue, corner 38th Street. Tel. Greeley 3945.

**MRS. T. LYNCH'S SON, INC.,** buys Diamonds, Pearls, Old Gold & Silverware, only one price offered, our references. Established 1844. 227 W. 42nd St., near Broadway, N. Y. Bryant 1686.

**SEND TO A. S. BORG** by mail or express any diamonds, old gold, silver, platinum, antiques, pawn tickets, artificial teeth. Cash at once. 146 West 23d Street, New York. Bank references.

**WE PAY**  
as high as \$50.00 for old false teeth, any condition (mail or bring). Old gold, silver, platinum, plated ware, antiques. Levit, 727 Columbus Av. (nr. 96) N. Y.

**HIGHEST CASH PRICES** paid for diamonds, pearls and colored stones. Estates bought and appraised. Confidential. G. W. Kennedy, 1 West 34th Street. Room 405. Telephone 4304 Greeley.

## Knitting Yarns and Knitted Garments

**MOST COMPLETE STOCK OF YARNS & SILKS** in the middle-West for knitting and crocheting. Colors and qualities for every purpose. Needles, instruction books and accessories.

**FOR 15c WE FORWARD** directions for The Perfect Sock and Samples of Our Special Sock Yarn. Retail Only. Margaret Mitts, 734 So. Mich. Ave., Chicago, Ill.

**ORIGINAL CREATIONS IN HAND KNITTED** garments. A complete stock of yarns. Corps of instructors. Elsa Barsaloux, 400 Fifth Avenue, New York. Opposite Tiffany.

**DURING THESE BUSY DAYS**  
Let Vogue solve your shopping problems. We personally recommend this "Blue List" of quality shops. Write to them.



## Laces

**MRS. RAYMOND BELL**  
Old Established Lace Shop. Appraising and classifying of laces and kindred art properties. Repairing, cleaning, remodeling. 1 East 45th St., N. Y.

## Ladies' Tailors

**J. TUZZOLI**, now at 27 W. 46th St., N. Y., makes a suit for \$55, which cannot be duplicated under \$80. Quality & material faultless in make & fit. Fur garments remodeled. Advance Spring Models. **TAILORED GOWNS REMODELED** to prevailing style. 20 years' experience. Tailored suits from \$65 up. J. H. Comstock, 286 Fifth Avenue, (30th St.), New York. Tel. 158 Madison Square.

**M. ZWERN**, 425 Fifth Avenue, N. Y. Creator of Smart Tailored Suits and Gowns to Fashionable Women at unusually low prices. Estab. since 1902.

**L. GILBERT**. In spite of the fact that fabrics are very high we are still able to make suits at \$50. We also remodel furs & store them free of charge. 63 West 46th St., N. Y. Telephone Bryant 2373.

**ACKERMAN**, 17 E. 48th St., N. Y. Tel. 8329 Murray Hill. Ladies Tailor, Furrier, also Traveling and Sport Suits. Hurrell: Gowns and Blouses. Rebuilding gowns a specialty.

**FROM THE TOP OF YOUR HAT**  
to the tip of your shoes,  
every article of wearing apparel  
can be purchased from these shops.



Although winter is passed these wedges will be found mighty helpful in keeping early spring winds from rattling the windows. In winter they also help to keep out the cold by wedging the window flat against the outer frame. Made of oiled walnut wood with birds painted in oils, either cardinal, blue bird, woodpecker or blue winged rambler. Price \$1.35 per pair boxed. See purchasing instructions on page 21.

## Ladies' Tailors—Cont.

**LADIES TAILOR—H. Burg**. Ladies Tailor and Furrier, formerly at 500 5th Ave., has opened a new salon at 22 W. 47th St., now taking orders for tailored suits, dresses, coats—at \$65 and up.

**H. HURWITZ**, 49 West 45th Street, New York. Creator of ladies' suits and wraps. Only finest fabrics used. My reference you will re-order. Suits \$55 up. Bryant 3452.

## Laundering

**TROUSSEAU LAUNDRY**. The ideal laundry for fine linens & laces; thoroughly reliable. No chemicals used. Immaculate workmanship. Price & references upon request. 589 Eagle Avenue, N. Y. C.

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**FILET TIRE** monograms are just the latest thing in linens and make most appropriate gifts. Send for leaflet.

**Porto Rico Store**, 402 Madison Avenue, New York.

**TROUSSEAU** outfits a specialty. Finest of imported linen & art embroidery from Belgium, France, Austria. Bed linens, table damasks, handchiefs, monogram embroidery of merit. M. J. Forster, 307 W. 79th St., Schuy. 5199.

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**SILK UNDERWEAR AND NEGLIGEE**s to individual order. Exclusive styles, refined taste. Hand-emb'd in artistically shaded colors. Mme. Paula, 622 West 137th Street, N. Y. Tel. Audubon 8692.

**ALEXANDER'S**, 62 East 34th St., N. Y. An exclusive blouse, lingerie and negligee shop, specializing in the unusual. Mail orders given careful attention. Tel. Murray Hill 3938.

**UNUSUAL LINGERIE**, hand-made, real lace trimming. Trousseau of distinction. Priced from Two Dollars. Utmost Value. Your lace used. Garments copied. Dorothy Lee, 500 5th Ave., Room 608, N. Y.

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425 Fifth Avenue  
at 38th Street  
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Dresses	ready made	Collars
Caps	and to order	Cuffs
Coats		Aprons
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425 Fifth Avenue  
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**EXPERIENCED ASSISTANCE** offered in the writing of Club Papers, Club Programs, etc. Please state the length desired. Frances Thomas, 411 Union St., Eau Claire, Wis.

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**GERHARDT HATS**.  
Exclusive and Distinctive Hats.  
12 East 46th St., N. Y.  
Opposite Ritz-Carlton

**LANG, MILLINER**—  
though showing the newest French designs we specialize in remodeling. 13 East 36th Street, New York. Just off Fifth Avenue.

**"WHITE"** 46 West 46th St., N. Y.

Hats.  
Authoritative Styles for every occasion.  
Moderately Priced.

## HAMMOND

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**ANNA WALTHER**. Artistic Models of Chic Hats at Moderate prices are now displayed at her shop at 500-5th Ave., Room 411. Author of "A Pilgrimage with a Milliner's Needle."

## Mourning Apparel

**"THE SHOP OF BLACK."** Mourning Apparel of quality; style conforms with social requirements. Gowns, blouses, millinery, accessories. Prices mod. Calder & Co., 2643 B'way (100th St.)

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Everything smart for mourning wear. Special widow's veil hat and high neck blouse, \$10 each. 16 West 37th Street. Greeley 625.

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**RARE OLD VIOLINS**, violas, cellos. Finest Italian strings, bows, boxes, highest grade repairing. Victor S. Flechter, 500-Fifth Ave. Corner 42nd St. Telephone—Vanderbilt 2183. New York City.

**"THE BAGATELLE,"**—suitcase Phonograph \$35.00. Unique, convenient; full, rich tone. Perpetual guarantee. Write for booklet. The Manton Shops, 31 Church Street, New York. Tel. Cortlandt 4744.

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**PATTERNS CUT TO MEASURE** from illustrations, description of model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th Street, New York.

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**FIANCEE and GARDEN** Fragrance Perfume Specialties—convey to you the true fragrance of the actual flowers. Samples on request. Woodworth, 392 Fifth Avenue, New York.

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**13-15 EAST 54TH STREET, N. Y.** Boarding place of exceptional advantages where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

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**E. HAYES**, 9 West 29th Street, New York. Individual style in ladies' shoes to order in materials and color of costumes. Write for booklet and directions in self-measurement.

**WORN SATIN SLIPPERS RECOVERED** and reshaped. We will furnish Skinner's Satin in shade desired to match any fabric. Send slippers together with \$2 and ret. post. to Renu Slipper Co., Merrimac, Mass.

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Succeeded by Miss E. V. Stovel  
Shopping Commissions. Without charge.  
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**MRS. E. F. BASSETT**—145 West 105 Street  
Will furnish your house from attic to cellar. Buying advantages at your disposal. Goods on approval. Academy 2253.

**MRS. SARAH BOOTH DARLING**  
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaparrone. Write for circular. 157 West 78th Street, N. Y.

**MRS. S. D. JOHNSON**  
347 Fifth Avenue  
Opp. Waldorf Astoria. Telephone 2070 Murray Hill. Shops for and with you without charge.

**MRS. C. B. WILLIAMS**, New York Shopper. Will shop with you or send anything on approval. Send for bulletin. 366 Fifth Avenue, New York.

**MRS. CAROLINE PLOWS**. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. References. Goods sent on approval. 14 W. 92nd St., N. Y.

**ELIZABETH C. MALADY**—A personal acquaintance with New York's shops enables me to buy with taste and discrimination. Prompt service. Goods on approval. 33 Convent Ave., New York.

**MRS. GEORGETTE DUNBAR EVANS** will keep you in touch with N. Y.'s advanced modes. Will shop for or with you gratis. References and booklet. M'ngside 345. 438 W. 116th St., N. Y. C.

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**MRS. EDWIN McALLA DAVIS**, 331 West 83rd Street, New York, will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

## Shopping Commissions—Cont.

**MISS BLANCHE ADLER**, formerly of Alabama. Will shop for or with you. Service free. Anything sent on approval, reference requested. 26 West 85th Street, New York. Tel. 6522 Schuyler.

**CHICAGO BUYER** will shop for you or with you without charge in Chicago or New York. Mary L. Warren, 14 East Jackson Blvd., Chicago. Telephone Wabash 8000.

**MRS. MARION PRINCE WEIGLE**, experienced New York shopper. Let me show you where you can buy the best with least expense. Will shop with you or for you. No charge. 64 W. 97 St., N. Y. Riv. 3249.

**PERSONAL ATTENTION** to shopping commissions of every description, accompanying patrons when desired. No charge. References. Mrs. A. B. Marine, 7 East 42nd St., N. Y. C.

**MRS. L. J. PHILLIPS**  
78 Washington Place, New York  
Will shop for you without charge on blouses, silk undergarments and negligees. Tel. Spring 597.

**MAIL ORDER SERVICE**—Suits, gowns, blouses, lingerie, etc., the choicest of New York's best manufacturers at special prices. Circular. The Grey Service, 500-5th Ave., Suite 602, N. Y.

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**ARTISTIC & PRACTICAL SMOCKS** for patriotic women doing land service work. Also attractive children's smocks. Price \$7.50 & up. Send for cata. The Smockery, 7 Chester Place, Englewood, N. J.

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**THE THREE BEST SONGS** from the most popular Musical Comedies now playing on Broadway sent you on approval for \$1 each month. Send for booklet. Broadway Music Service, 1482 B'way, N. Y. C.

## Specialty Shops

**SPORT SKIRTS**, hats, smocks & blouses. Attractive models in children's school & party dresses. Novelty & fancy articles for gifts. The Commission Shop, 366 Madison Ave., N. Y. Murray Hill 8296.

**UNUSUAL NEGLIGEEES**  
Luxurious Glissors and Tea Gowns.  
Knitting Bags, Sport Hats, Pillows, etc.  
Phoebe Arleigh, 51 East 59th St., N. Y.

## Sport Things

**YE TUNIQUE DRESS**, Ye Comfy, Cool Summer Necessity. Attractive—Inexpensive. Ye Tunique Shoppe, 53 West 37th St., N. Y.

Visit the **SPORTS SHOP**—Unusual and Pre-Advanced Sports Suits, Sports Waistcoats, Coats, Skirts, Blouses, etc. Exclusiveness & utmost value. 606 6th floor, 500 5th Ave. (42nd St.), N. Y.

**SPORTS SUITS for Women**. Unequalled Values. Imported Tweeds, Wool Jerseys. \$25 & Up, also Mannish Sports Coats. Finest quality. Ready-to-wear dept. Sports Shop, 500 5 Av. (6 fl.) 42 St. N. Y.

## Stationery

**FOR INFORMAL CORRESPONDENCE**—Name and address neatly printed on 125 envelopes and 200 sheets Japan Bond, \$1. Correct style and size. Postpaid. Tiffany Press, Peru, Ind.

## Swimming

**SWIMMING SCIENTIFICALLY TAUGHT** in our three-tiled pools in water that is continually filtered and heated. Learn the art of diving. For further particulars send for Booklet V.

**THE DALTON SWIMMING SCHOOL**  
the only school in the city that has taught swimming for eighteen years.  
19-25 West 44th Street, 308-310 West 59th Street.

## Tea Rooms

**THE TALLY-HO**, 20 East 34th St., Opp. Altman's Luncheon. Southern Chicken Dinner. Delicious Southern Cooking.

**THE PICCADILLY TEA ROOM**  
The last word in tea dainties.  
Tempting luncheons and dinners.  
172 W. 72nd St., near Broadway.

## Toilet Preparations

**REDUCE SUMMER'S SUNBURN** & Tan by using Hinze Ambrosia Carbolate, \$1.50 per bot. Endorsed by physicians. On sale at B. Altman's & Lord & Taylor. Hinze Ambrosia Prep. Co., 69 E. 59th St., N. Y.

## Traveling Accessories

**LIKLY LUGGAGE**  
Guaranteed Wardrobe Trunks, Traveling Bags, Suit Cases, and all articles for travelers' use. Send for catalogue. 311 Fifth Avenue, New York City.

## Unusual Gifts

**RARE THINGS FROM THE ORIENT**  
Many New to America. Unusual—Attractive—Useful. Booklet "V." illustrating almost 200 Novelties, free. Bertha Tanzer, 20 West 30th St., N. Y.

**FASCINATING SUGGESTIONS FOR GIFTS** of all kinds in our new catalogue Elizabeth H. Pusey, 16 E. 48th St., N. Y. C. Also at Hyannis, Mass., during summer.

**WEATHERVANES OF METAL** for Roof and Garden, various styles and sizes. Write for catalogue "A" showing many distinctive gifts. Nature Studio, Baltimore, Md.

**ECONOMIZE**—I make unusual knitting bags of pieces left from your favorite gowns. All kinds of gifts. Bessie Butzel Frey's Upstairs Gift Shop, 362 Fifth Avenue, Opposite B. Altman.

**THE STERLING QUALITY** of these shops is attested by their presence in this Guide.

**THE BOX & BAG MART**  
25 East 54th Street, N. Y.  
Beautiful boxes for every use from twenty-five cents up. Ladies' closets fitted to order.

## Unusual Gifts—Cont.

**YE LITTLE SHOPPE OF GIFTS**, Oak Park, Ill. is the only Shop in the United States where you can buy machine made cotton moulds with stems for making.

**APPLES**, grapes, etc., of silk scraps for decorating baskets, bags, pillows, lampshades, etc. Assortment of moulds with large finished sample and design \$1.00.

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**HAND-WOVEN Silks and Linens** of unusual decorative value. Charming costumes & draperies. Quaint old samplers, sent on approval. Flambeau Weavers, 7 East 39th St., N. Y. C.

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## SALES AND EXCHANGES

### IMPORTANT NOTICE

The Sales and Exchanges Section will be discontinued with this issue of Vogue. Therefore please do not send in any advertisements

### To Answer These Messages

1. Reply in a 3-cent stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

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**BLUE** velvet street frock. Size 36—\$85—Sell \$60. Worn once. Blue velvet coat, white fur collar, cuffs, skirt bottom; hat to match \$95.—Sell \$50. Size 2 years. Perfect. No. 559-D

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#### Miscellaneous

**FRENCH** damask banquet tablecloth. 3½ yds. long—52 in. wide. Cost \$100—Sell \$40. 5 yds. Rose point lace—5 in. wide. Both never used. No. 561-D.

**FURNITURE**—For sale at reasonable prices, some pieces of antique Italian furniture—tables, chairs and Bolognese Table—coming from a private household in Florence. Also some rare copper vessels. To be seen by appointment only. No dealers need apply. No. 563-D.

#### Miscellaneous—Cont.

**SUBLET** furnished to October, high class hotel apartment L. corner and including maid service. Four rooms. Below 86th Street, West side. Appointment. No. 567-D.

#### Wanted

**WANTED**—Afternoon, street and evening gowns. Sizes 38. Children's coats, dresses, 8-10 years. Good materials, absolute style required. No. 383-B

**SOUTHERN** woman, bust 36 to 38 wishes to buy very handsome winter coat. Also coat and other clothes for ten year old daughter. No. 384-B

**WANTED**—Ladies Riding Habit. Size 38. Describe fully. No. 385-B

**WANTED**—Long coat in buff, sand or brown shades, trimmed with nutria or beaver. Must be in good condition and reasonable, approval. Size 38-40. No. 386-B

#### Professional Services

**REFINED** women in country towns can earn several hundred dollars during Spring by recommending a much needed article to their friends. No. 372-C

**YOUNG** Southern woman, college education, desires position as companion. Will travel. References required and given. No. 400-C.

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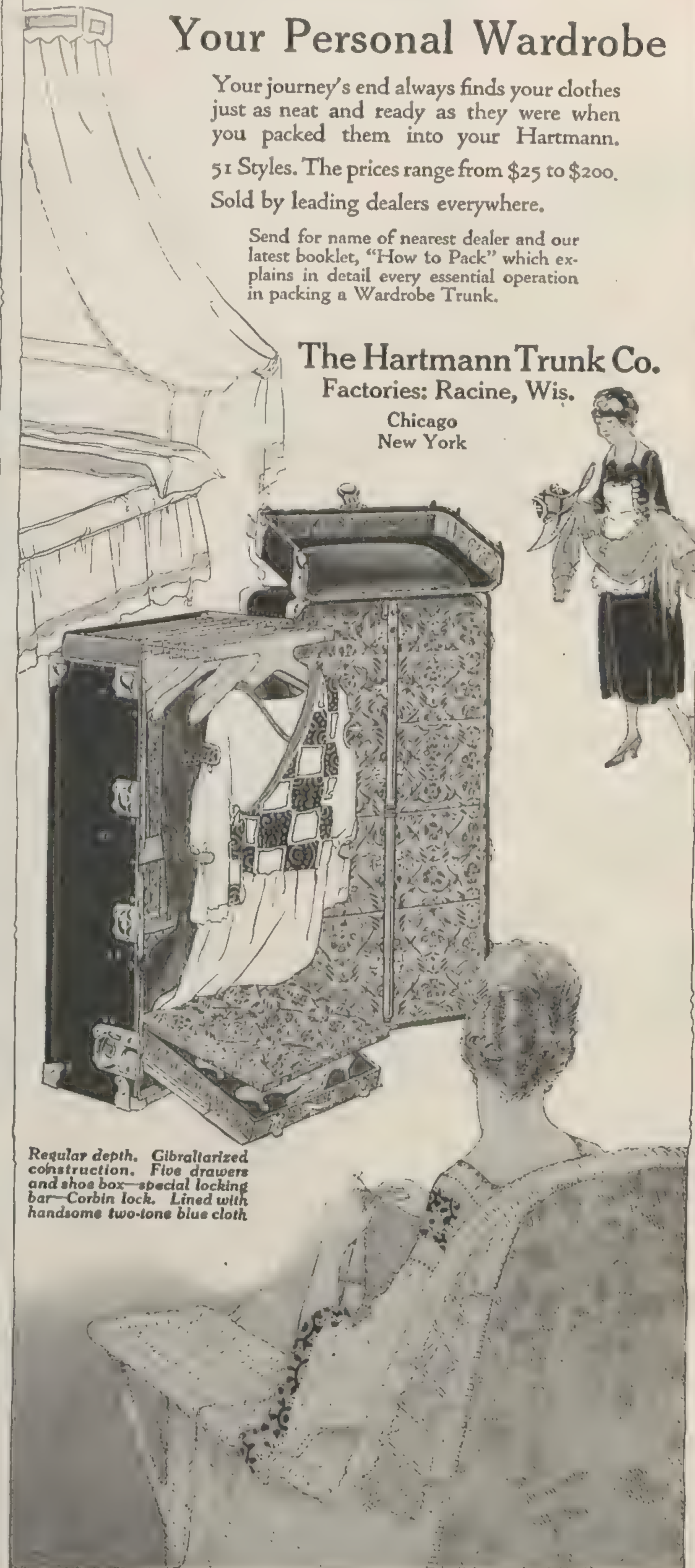
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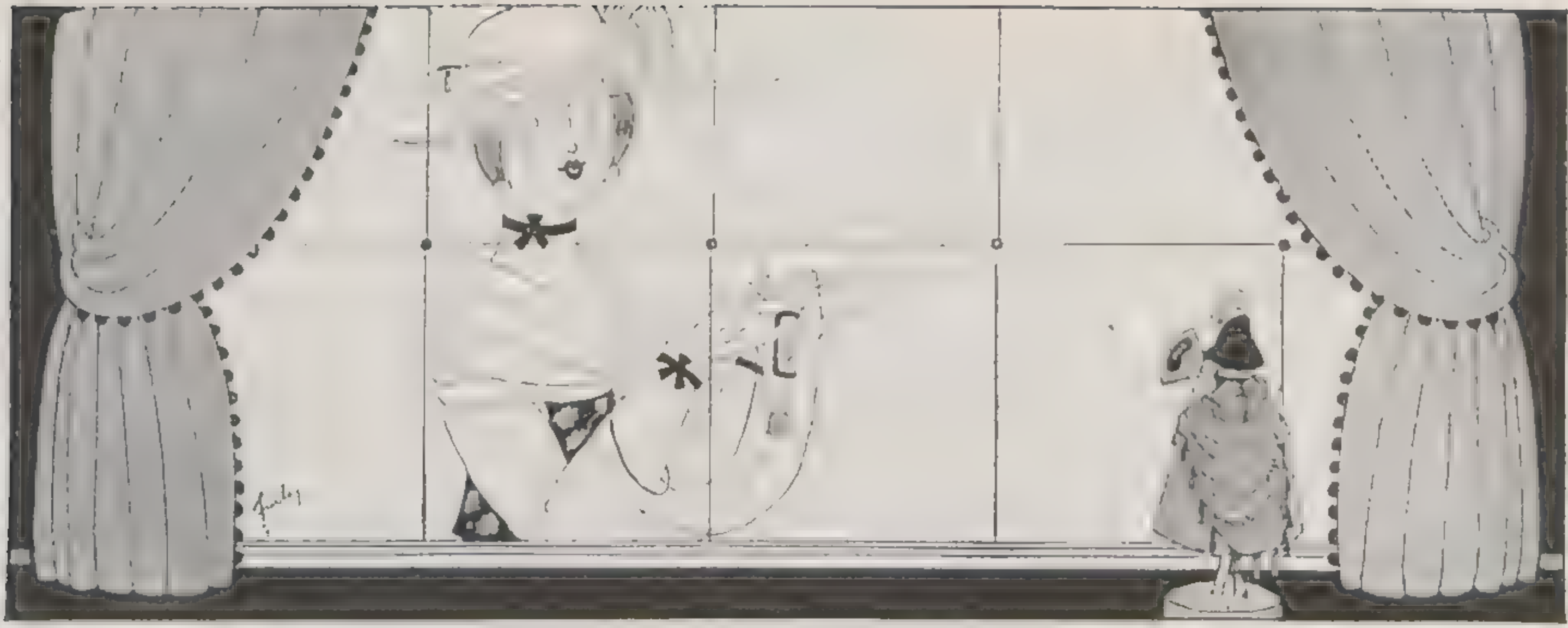
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This Is The

## SMART FASHIONS FOR WAR INCOMES NUMBER OF VOGUE

FORMERLY this number of Vogue was called "Smart Fashions for Limited Incomes" and so was more or less limited in its appeal; but this year it is more appropriately called "Smart Fashions for War Incomes," for, indeed, even the woman whose dress expenditure was formerly a distant blurred horizon has now set definite boundaries about it. All incomes are limited now more or less—but chiefly more, and every woman has determined, by the spirit level of patriotism, what part of her income she may use for clothes.

### CAREFULLY CONCEALED ECONOMIES

Most women have their pet economies, but like other pets, economy requires a great deal of care and attention, and war work has successfully cornered the market in those two articles. So Vogue, by the way of doing its journalistic bit to release women for war work, has undertaken a publicity campaign for a war-time summer budget.

On pages 27 to 37 you will find suggestions for summer clothes which are apparently as frivolous as ever. The ravages of a war income are not apparent in these models; they will show only in the bills. The shops have

given special prices on all these frocks, and in the cases where the designs were our own, they have been submitted to dressmakers who have agreed to make them up at the lowest possible cost.

From Paris comes a letter which tells us actual ways in which Frenchwomen are economizing; and to be taken into the confidence of experts is as pleasant as it is profitable. How one knowing touch in just the right place can raise a dress to the status of a toilette is shown on pages 30 and 31, in photographs as incapable of lying as George Washington.

### THE QUESTION OF SHOES

Vogue's special Intelligence Department has a record of the name and number and footprint of some shoes that are giving the public full value for their money, and the matter is thoroughly aired on page 59. Corsets have also come in for their share of consideration, and from the sketches given you can choose in half an hour what it might take you half a day to find in the shops.

Now that oracles on every street corner announce that "Uncle Sam needs your quarter," Vogue's Shopping Service feels a double inter-

est in saving money for you, and it has seen its opportunity (and many other things) in the shops; for instance, it has ruthlessly done away with the superstition that negligees and war incomes cannot exist under the same roof; and the proof is given on page 36.

### ON NOTHING A YEAR

To the girl with nothing a year—nothing, that is to say, so material as an income—are whispered some suggestions that certainly make more practical reading than Becky Sharpe's familiar advice. In fact, any one who has made any summer plans to be a martyr to the cause of patriotism, will be forced, however grudgingly, to give up the idea, for Vogue has dehydrated all pious tears from the virtue of economy.

Many of us have half-formulated thoughts and rather hysterical emotions, which react to the stimulus of the three letters—W-A-R; but our best hopes and beliefs, and perhaps subconscious impulses, have been formulated for us in an article called "If We Would Win This War." Such an article is a pertinent comment on the approaching Third Liberty Loan, our great spring drive for freedom.

VOL. NO. 51. NO. 8

WHOLE NO. 1093

Cover Design by Miss Dorothy Edinger

## C O N T E N T S

for

## A P R I L 1 5 , 1 9 1 8



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## LORD AND LADY READING

*Lord Reading is the recently appointed Ambassador Extraordinary and Plenipotentiary of Great Britain to the United States, and has been Lord Chief Justice of England. He is a statesman of great ability and has a well-known capacity for making friends, a quality which is shared by Lady Reading and which was very evident during their visit to Washington last summer, when Lord Reading was head of the British Financial Mission. Their son, Gerald Rufus Isaacs, known as Viscount Erleigh, did not accompany Lord and Lady Reading to this country as had been anticipated, but the new Ambassador brought with him a number of interesting men who will be associated with him either in the British War Mission or on the embassy staff. Two photographs of Lord Reading's country estate in England are shown on page 53 in this issue*



*Note—This is the War Income Number of Vogue; so for this issue the department called "Dressing on a War Income" has been expanded into an eleven-page section, covering all phases of the wardrobe. In this section, including this and the following ten pages, as well as on pages 59, 60, 62, and 63, will be found suggestions for the woman who wishes to dress, not only well, but wisely, and who must do so on her war-reduced income. The models shown on these pages have been obtained at the lowest prices consistent with satisfactory material and workmanship; and where the designs were created for Vogue, they have been submitted to good small dressmakers and tailors, who have quoted special prices for making them up. Vogue desires not only to offer this general service to its readers, but also to assist in meeting individual problems of dress. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any questions on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any design shown in this department at the special rate of \$3 in size 36; other sizes, with pinned as well as flat patterns, will cost \$5*

VOGUE



*A frock of mull is a possibility even when war-taxes and Liberty Bonds are shattering one's income, for mull is one of those inexpensive fabrics that is scheduled to appear at the best resorts this summer. Among the war-time virtues of such a frock is the fact that its decorative ribbons may be removed during its occasional retirements into the tub*

## DRESSING ON A WAR INCOME

**A** FASHION which is truly American and which is really attributed to the American designer, is the shirt-waist dress. Although this type of dress was in vogue a number of years ago, almost every American woman can remember it, if she did not actually wear it. The rather unyielding lines of the dress, the stiff collar and cuffs, and the long straight skirt, were too severe to be long popular even with the most tailor-made of American women, who, as a rule, like to be feminine even in their tailored clothes. The crushed belt and Ascot tie did very little to soften the general effect of this type of dress, and it was gradually replaced by other styles which were more attractive, although no less simple.

For several years now, the sweater, the sports skirt, the simplest of sports blouses, low-heeled shoes, and a hat of some soft pliable material, have been the accepted costume of the American woman for a summer's day. From breakfast

The Wise Woman Cuts Her War-time

Summer Frocks According to Her Pocket-

book, from Inexpensive Cotton Fabrics

to the time she dressed for dinner, she wore her gaily coloured sports clothes. At Newport last summer, however, one noticed a tendency toward a softer type of dressing. Dainty frocks of gingham, organdie, chiffon, and lace, made their appearance at luncheons and in the late afternoon. At Palm Beach this season the invasion of this type of dressing was very noticeable; these dainty feminine frocks were worn at all hours of the day, and the effect was very lovely. They were of gingham, organdie, cotton voile, printed batiste, challis, and calico, and were really a revival of the shirt-waist dress and,

as is often the case with revivals, an improvement on the original.

These frocks are particularly fitting at the present time, for by their charm and daintiness and the softness of their colours they give a happy relief from the drab depression of war times. The materials from which they are made are inexpensive as far as the cost by the yard goes, and the dresses

themselves may remain inexpensive if a woman is clever and insists on keeping them simple. Fittings and trimmings should be chosen with the thought of laundering in mind. If a dress of this type is piped and bound with a perishable fabric or run with bands of chiffon or lace, it immediately advances to the expensive class because of its necessarily frequent visits to the cleaner, and it becomes too great an extravagance for a war-reduced income.

The example of dressing set by the Junior League girls is well worth following. These girls have not adopted a uniform, but they





After all, sports clothes have had their share of attention for the past two seasons; they have been favourites at Newport breakfasts and Bar Harbor teas, and they have been equally popular in anything from plain white to the most daring combinations of colour. This year, however, a simple cotton that is altogether soft and feminine is usurping their place

Some frocks start out to be washable (and therefore economical) but are lured away from their original intention by a frivolously pleated ruffle, a charming but perishable piece of chiffon, or a yard of fragile lace. This frock, however, is a strong-minded bit of femininity—it has remained true to its purpose in every detail, not excepting its pink dimity sash



In war time there is no occasion at which economy should not be present, but there are times when one prefers to have it inconspicuous, if not invisible. One way of making a washable frock elaborate enough for almost any occasion (and of concealing the fact that it is a washable frock) is the addition of a detachable panel and girdle of grosgrain ribbon





*It's a long, long way from the shirt-waist dress, a style created years ago for American women by American designers, to this soft lingerie frock; but the genesis is indubitable, and the dress, being entirely tubable and depending for its charm on its colour scheme, is as practical as its ancestor*



*For economy the shirt-waist dress of many years ago has been revived, for it was inexpensive, washable, and crisp; and now it has added a softening touch of femininity, for its lines were somewhat harsh. An immoderate sash to flutter in the summer breeze takes this frock bodily out of the too-tailored class*

have carefully selected certain simple designs in daytime clothes along the lines of those worn by the best dressed New York women—clothes which do not go out of fashion over night and which are becoming to the average figure and easy to keep in good condition without the assistance of a personal maid. Every detail has been carefully considered. By their simplicity these designs conserve material and labour, and by offering a smaller variety of clothes from which to choose, they give every League girl the opportunity to show her patriotism, by simplifying, saving, and conserving. These models are available not only to the girls of the Junior League, but to other young women, for they are on sale at one of the New York shops, and the values presented are remarkable. The prices range from \$25 to \$40, and the selection includes tailored suits, tailored one-piece dresses, and soft afternoon frocks.

#### COUNTRY CLOTHES OF COTTON FABRICS

One has little difficulty in being economical about country clothes, for one has a choice of such materials as plaid gingham, plain chambrays, spotted dimities, printed batistes, cotton voiles, linen crash, and, last but not least, our grandmother's favourites, challis and calico.

With the aid of a seamstress who works by the day, much may be accomplished with this variety of materials, priced from 25 cents to a dollar a yard. For a mere song one could develop individual ideas, good combinations, and unusual effects—as songs and clothes go this year.

Very often touches of black ribbon make an effective trimming for the afternoon dress of cotton material. Ribbon is used to advantage on the frock shown on page 27, and with fluted ruffles of picot-edged organdie, the effect is almost elaborate. The material used is a deep cream mull dotted in white embroidered dots. The white organdie gilet is separate and has emerald green ribbon run through a shirred band at the neck; and emerald green bows also trim a sash of the material. The lines of the neck and cuffs are very new and are accentuated by narrow organdie ruffles. Pleated ruffles, however, need a great deal of care in laundering, and if we cannot command the services of a fine laundress, these could easily be replaced by cordings of the material without spoiling the charm of the gown. The skirt is made with a tunic that is left open at one side, and the rather tight underskirt is of the white organdie. It is made in two pieces, slightly full, and is entirely without any introduction of trimming.

Cotton voile is one of the most popular cotton fabrics of the season and comes in plain and one-toned effects as well as figured. It is delightfully cool for summer; when made over a straight and simple slip of silk, the effect is much richer than if voile alone were used.

#### COMBINING VOILES

The attractive dress sketched at the left on page 28 shows a combination of plain and figured voile. Over a straight skirt of light tan voile is worn a long Russian tunic of tan voile figured in deep purple and lying in soft box pleats. The sleeves, which are three-quarter's length, are also of the figured voile and are finished with a cuff of white organdie. A pleated organdie ruffle edges the short square collar; a velvet ribbon sash of deep purple is slipped through the pleats, crosses, and loops over the hips. The tunic slips on over the head and fastens invisibly at one side under a box pleat.

A very pretty combination is used in the dress at the upper right on page 28. This simple frock of figured dimity has a long overblouse, sash, collar, and cuffs of plain pink dimity. The dress itself is a long-waisted slip with wide three-quarter's length sleeves. The coat

*(Continued on page 114)*



## THE ACCESSORY IS THE HIGH



*A Cartier arrow of diamonds set in platinum pierces a mist of wood coloured tulle, which blurs the outlines of a Joseph toque of black liséré straw. To a single ornament, used in a severe costume like this, may be applied that familiar Bartlett quotation, "Fair as a star when only one is shining in the sky"*



*(Above) This is another example of what can be achieved by the use of a lovely accessory. The Mercedes hat is a flat shape of brown tulle, trimmed with quills made of black ostrich, but the scarf of wood coloured tulle that ties around the throat with a bow in back is the dénouement of the simple costume*

*(Left) The scarf of lovely colour and design is as rich in possibilities and as varied in character as a wardrobe full of many frocks. It depends upon the art and grace of the wearer; with a simple gown and a lovely scarf like this one from Fortuny a thousand changes of line and mood may be expressed*

ADMEYER



# LIGHT OF THE CHIC COSTUME



(Below) This severe evening gown of black tulle and black satin is used as a background for the play of light and sparkle of the upward-sweeping tortoise-shell comb that is worn in the high coiffure. The comb is cut fan shaped and outlined with brilliants. This comb is the fortissimo of the costume, and then, in a softer mood, is the grey spun cobweb effect of the fan of black lace and net, run delicately with spangles and accented here and there with little brilliants; coiffures by Robert

(Below) You may think, at first glance, that she is wearing one of those little French bouquets of artificial flowers; but they are fresh flowers—tiny pink rosebuds—wired and tied into a perfectly round nosegay, fastened with a brooch. This is a new war-time fashion, this wearing of fresh flowers as an accessory to a gown. The only other lights on the black velvet night of the dress are the three tortoise-shell hairpins, set with tiny brilliants, thrust in each side and at the back of the coiffure

Baron de Meyer

(Above) Under a wrap made of a real lace shawl, the evening gown may be as simple as that of the veriest debutante. The loveliness of the creamy lace is at its best when it is allowed to hang in simple folds unbroken by draping or the addition of ornament. This cape Joseph made with a lining of yellow chiffon that does exactly the right thing with an undertone of subtle creamy shadows that bring out the pattern of the lace. The dark sable of the collar emphasizes the softness of the whole effect. The shawl is cut across the corner to which the collar is attached; this makes the wrap shorter in front than in back and adds a great deal to its charm







*This wholly original three-quarter's length coat will prove a useful and delightful summer acquaintance, for it will serve for any number of the various occasions which fill that too-brief period between winter and autumn*



*Quite formal enough for any war-time function, but quite simple enough for a home affair, is a satin and crêpe de Chine gown with a graceful suggestion of Elizabethan days*



*Warm days mean at least two pleasant things—the coming of summer and the coming of chiffon wraps. A wrap combining two layers of chiffon cloth with bands of taffeta is warm enough for even the chilliest of summer evenings*



*Bead trimming, short sleeves, and a tulle scarf—three details of the newest models—meet on the dark-chiffon gown which is wisely included in even a war-time wardrobe*



*Charming, from the soft cloudiness of its grey tulle cape to the tip of its silver gauze-lined train, is this grey satin gown with its unusual draping held by a band of jet beads*



# GOWNS AND WRAPS FOR WAR-TIME EVENINGS

Ingenuity May Take the Place of Lavish Trimming, a Well-planned Frock May Do the Work of Two, and Wraps May Serve a Variety of Occasions

IT was very soon after the beginning of the war that a new era of evening gowns dawned. It was at this time that the formal or full evening dress retired in favour of informal gowning. In America and France, these gowns were already worn to a certain extent and were called reception or informal gowns here and demi-toilettes in France. Englishwomen rarely wore this type of gown after six o'clock. The war, however, has made this informal type of gown more popular. Women are willing to make concessions in this as in all things, and as they become more and more accustomed to this informal style, they are beginning to see how lovely it really is. As history goes, informal gowning really dates back to the "ban militaire," when the French government made a law forbidding women to wear evening dress in public places. It was then that the clever Frenchwoman cooperated with her couturier and found a charming way of keeping out of jail. There are solutions to every problem, and it did not take her very long to discover that a gown in a subdued shade, developed in one ma-

terial with the use of very little or no trimming, a scarf, perhaps, a large hat, and slippers that tie rather than buckle, made a very smart toilette for evening wear, as well as a delightful war-time costume.

Englishwomen have been slower to recognize the chic and the appropriateness of this style, but they are adopting it to a certain extent. And now it has come to us and found a most enthusiastic welcome. To prove it, one has but to hear a conversation between a shopper and a saleswoman. "But above all things it must be conservative both in the colour and the style, and practical, besides—one of those costumes for every occasion, or almost every one," is a well-known demand these days. Simplicity is the first rule to be observed this season, and it is a comparatively easy one as the newest and smartest gowns from the openings are simple in design and material and are sparsely trimmed. Very few gorgeous fabrics are shown, and the most elaborate

*The Parisienne has forsworn—with the aid of the government—formal evening gowns, and so now she wears pleasant compromises of this sort—a frock with high neck and long sleeves, but of delicate fabric and one that may be worn for afternoon or evening*



*She who has a piece of Chantilly lace tucked away is fortunate indeed, for Chantilly lace is making some of the most practical and charming gowns of the season. This design and each of the others in this article show a new and unusual neck-line*

effects are obtained by the use of lace. Lace is very new and is smart in either black or white. Black lace may be used over white or white lace over black; and while coloured fabrics, too, are used with lace, the black and white effects are smarter.

It is very evident that taffeta will make many of the home dinner gowns as well as the afternoon street dresses. The use of taffeta is, as always, a pretty fashion and an inexpensive one. In summing up the war-time fabrics for evening wear, one might say that satin, charmeuse, crêpe meteor, chiffon, and lace and net over satin, will be most popular. A figured taffeta with an overdress of silk etamine for afternoon wear is a smart combination and is used in the design illustrated at the upper right on this page. It has that new old-fashioned air that is being adopted by so many of the new frocks. In this case, one wonders whether it is the rustle of the étamine over the silk or the bands of finely fluted silk that trim it, which give this impression. The neck-line is taken from the Dolly Varden era and is generally becoming; although quite low at the front it is high at the back. Neck-lines, by the way, are particularly interesting this year. They are as varied as they are numerous. Almost every gown at the openings had a new and unusual neck-line, and each was more interesting than the others. The one-piece gown illustrated at the top of this page may be worn in the afternoon, in the restaurant, or in the evening. It fastens at the shoulder and under the arm, and the bodice wrinkles slightly at the rather low waist-line, but is tight and trim, nevertheless. The sleeves are of the étamine, as is the straight overskirt, edged with fluted bands of the silk, which is open across the front. The skirt, like the bodice, is of the figured taffeta and is quite long and slightly full. The gown is suggested in a deep mauve shade and will be copied in the very best materials in a number of smart combinations for \$125. It is such a gown as this that a



woman of war-reduced income really needs, for she will feel well-dressed in it on many occasions through the season.

## SUGGESTING ELIZABETHAN STYLES

A bit more formal, yet in the same class, is the gown shown in the upper middle on page 32. This gown is informal enough to be worn in the afternoon. It is suggested in black satin trimmed with bands of white crêpe de Chine in a heavy quality. The deep V at both back and front of the bodice is filled in with bands of white lace over white satin. Many of the new opening models show this deep V, sometimes extending below the waist-line in front in Elizabethan fashion so that the trimming that fills in the bodice at the front, fills in the skirt, as well. However, the V line stopping at the waist is both prettier and more becoming. Tiny flat bows finish the ends of this and tie the bands at the wrists. A fold of the crêpe de Chine finishes the bottom of the skirt and the cuffs. The effect is charmingly simple; although the design is rather severe in line, it is wonderfully soft in this material. This gown will be copied to measure in the best materials and workmanship for \$95.

## THE SHORT SLEEVE AND THE SCARF

The Frenchwoman has done a great deal with the short sleeve and the scarf. These modes should be worn together as the scarf unquestionably complements the rather trying line of the newest sleeves. The lovely evening gown sketched at the lower left on page 32 is shown in navy blue chiffon and is trimmed with jet and bright sapphire beads. The quiet dignity of every line gives it a distinction that is unusual. The line of the neck repeats itself in an "outlined apron" made by a design of beads, and the skirt follows the same line at the ankles. (Continued on page 106)



(Right) The woman who is well dressed for motoring knows that "certain satisfaction in the misfortune of her friends" who are not so lucky, which, though admittedly unworthy, is balm to the feminine heart. Such base delight may be felt by the wearer of this Saget motor coat and hat of fine castor coloured reindeer skin. The collar and cuffs and one side of the hat are lined with white leather, which shows at the edges and through a cut-out pattern on the collar. The coat is cut on loose lines, and lined with deep ivory crêpe de Chine. Turned loops finish the edges, and the only fastening is a leather button under the collar. The hat is made entirely of brown leather with a little white showing through a cut-out pattern similar to the one on the collar; from Littwitz



(Below) A Lewis turban of white dove's feathers has all the sophisticated demureness which is among the perquisites of that wisely gentle bird. The hat, which is slightly higher at the back than in the front, is completely covered by the feathers, which fall gracefully over the narrow brim of navy blue satin. The veil worn with this hat is one of the very new and invariably becoming taupe ones. The open mesh is embroidered with a taupe silk cord



BE IT OF TULLE, STRAW

OR SOFT FEATHERS,

DOROTHY DICKSON HAS A

CHARM TO WEAR WITH IT

(Below) In the early eighties Sarah Bernhardt startled our mothers by wearing cerise and mauve. But those were the days of woman's innocence—and now we evince no surprise when Lewis makes a hat of coarse straw in these colours. It is a wide heavy turban with a wreath of changeable taffeta flowers in cerise and mauve, and the whole thing is veiled in mauve tulle—for a mist of tulle has settled over the landscape of spring millinery, lending a becoming softness





IN A SPRING OF SMART

SMALL HATS, A HAT FOR

FORMAL WEAR IS CON-

TRASTINGLY DIGNIFIED

THREE HATS FROM  
MARY'S HAT SHOP



(Left) There is a certain shade of golden brown, not really brown and not really gold, that is being very successfully combined with black this season, and that appears on evening and afternoon hats like this one Georgette made of black Milan straw and golden brown taffeta silk. The silk is used as a facing, and there are three golden brown ostrich tips placed carelessly—but wisely—at the front, slightly to one side. If you are one of those who have been murmuring incredulously ever since you saw all the short sleeves that have appeared in the sketches from Paris, and have been wondering how they look on real people, you will be vastly cheered by this Bendel frock of French blue moire silk; for here are those short sleeves on a very real person—and aren't they charming?

(Below) A skirl of pipes and a flash of plaids—of course you've felt it when the "kilties" marched by; this Léontine hat does all of that; it's just as Scotch as scones, and it's made of ostrich feathers in a brave royal purple, trimmed with a quill made of ostrich strands to match,—veiled with purpled tulle, this quill is. And the whole hat has no more than the meagre weight of two ounces, a great advantage in a summer hat

(Below) This hat is just a bit military for all the femininity of its flower-trimmed crown and silk facing. It comes from Evelyn Varon and is a round shape of navy blue liséré straw with a facing of navy blue taffeta, and the hand-made silk and velvet flowers around the crown are a bright singing magenta. The Lucile cape is of old-blue satin, very military in its binding of black braid and its row of steel buttons







*The inexpensive negligée that is also the charming negligée is one of the most baffling problems of the wardrobe. It is solved here, however, by this lovely one of yellow crêpe de Chine, with a belt and a binding about the neck of broad yellow picotéd ribbon; \$19.75*

THAT VERY RARE SPECIMEN,  
THE INEXPENSIVE NEGLIGEE



*The matinée that is warm and at the same time pretty and inexpensive is a rare specimen; here is one in pink quilted satin with filet lace trimming; \$27.50*

*(Below) This matinée of peach coloured satin has a silk marquise collar, ribbons in pastel shades, and filet mesh embroidered with peach coloured roses; \$23.50*



*This can be either a negligée or a tea-gown. The top is made of pale blue chiffon, striped with lavender and purple, and blue satin forms the lower part. Purple cords are used on the shoulders, and there is a purple beaded sash; \$50; in less expensive material; \$35*

THE MATERIAL OF THE MATINÉE VARIES WITH THE SEASON

## WHISPERS to the GIRL WITH NOTHING a YEAR

THIS is the season when the girl with nothing a year takes an inventory of the odds and ends of her last year's wardrobe, which she has kept carefully put away in a special closet, her secret base for economy and smartness. To begin with, there are hats of assorted shapes and sizes. One or two of these she will have reblocked, and another, a large shape to be worn with afternoon frocks, she will recolor by the following special process known only to herself. The hat to be coloured is spread out on a flat surface and painted with sealing-wax dissolved in alcohol. If the hat is dark, it will, of course, take only the darker shades of this dye, such as purple, dark blue, and green. This dye is very easy to make; one has merely to dissolve enough ordinary sealing-wax of the desired colour in alcohol to make a solution thick enough to cover evenly the natural colour of the hat. This is painted on in even strokes with a rather stiff brush. Besides colouring the hat, this treatment gives it a renewed stiffness and renders it practically water-proof. The advantage of this dye over the commercially prepared ones is that one may produce softer and more

Being an Invaluable Collection of Many Small Bits of Feminine Strategy That Changes "Nothing a Year" to "Something Charming to Wear"

subtle shades which are unusually becoming.

SINCE fruit trimming on hats is so much favoured this year, the girl with nothing a year would do well to search among her cherished bits of trimming and see if she can not find some passé kid or satin fruits that can be reclaimed. Kid fruits, those charming little apples, plums, and other nameless fruits that appear in bright colours on the Parisienne's hats or tucked in her furs or in the lapel of her tailored suit, are both expensive and short lived. However, after they have faded and become shabby they may be painted with the opaque water-colour known as "tempera" paint, which comes in tubes in the vivid shades that are so

smart this season. After the fruit and its tiny leaves have been painted and dried, an amusing porcelain effect may be obtained by giving them a coat of shellac. This gives the fruit a charming glaze and keeps the paint from peeling off or cracking.

WHEN the girl with nothing a year once takes the paint-brush in hand she can do things that would make the Camouflage Department take out its notebooks. There are evening slippers, for instance; she paints these with oil paint dissolved in either gasoline or naphtha or some cleaning fluid that contains naphtha. She can match practically any gown by this clever method, for it is successful not only with delicate pastel tints, but with flamboyant colours, too. Gold and silver cloth evening slippers that have become tarnished may be cleaned with some good silver polish that comes in powdered form. The powder is brushed on to the slipper dry and with a stiff brush; then it is brushed off with a clean brush, and the slipper is lightly buffed with a chamois. In these ways are the lives of evening slippers appreciably prolonged.

(Continued on page 82)





*An Egyptian gandourah, cleverly belted, may masquerade as a summer frock from Paris and no one will be the wiser. This one is of gauze striped in silver and rose, and it is belted with lamé ribbon*



*An informal dinner frock is a real economy, for it is welcome at many occasions. One of "blonde" chiffon is light enough to be worn when one must be somewhat formally gowned*



*If a costume begins with a finely pleated blue serge skirt, the veriest amateur may finish it successfully by adding a French sailor's blouse with an organdie collar. The cape below may complete the costume*

## MAKING FRENCH ENDS MEET

### DEAR GLADYS:

Your last letter, telling me of your war work, was very interesting, especially the part in which you described your own special wartime economies. I quite agree with you that nothing but actual service at the front excuses a woman for neglecting her appearance, even in war times, and that she should keep up her reputation for smartness and make herself as attractive as possible. Your description of the frocks which you have contrived, so that one or two take the place of many, was particularly amusing to me, for that is just what we have been doing in Paris.

You ask me to tell you in return how I managed this season to remain chic in spite of the high price of materials and the impossibility of shopping where I want to. I shall confide my methods to you under a pledge of secrecy, and I may add that I have found my tricks successful, as I proved the other day when taking tea with your beautiful compatriot, Mrs. Bliss, who was herself divinely dressed, but who nevertheless complimented my appearance.

#### THE EGYPTIAN GANDOURAH

This is the way I set to work, with no aid but that of a clever maid. I had seen that Egyptian gandourahs of painted and embroidered chiffon, which cost a fortune, were being worn. Suddenly I remembered that there was a real one of silver and rose gauze tucked away in a trunk. I immediately looked it up and added a belt of ribbon, in the fashion which you see in the sketch at the upper left on this page, and which all the great couturiers are using with these garments. Worn over a sheath-like foundation with a straight narrow skirt and

A Parisienne Confides Some of the Secret Economies by Which She Makes Her Appearance in War Time as Smart as Ever



short sleeves (which I confess to having constructed from an old evening coat of black charmeuse) it really makes a very good effect. When I add a twist of tulle and jet for a hat, I have a charming formal summer gown which I should have probably ordered in mousseline de soie or flowered chiffon if I had not remembered the gandourah.

#### A PRACTICAL STREET COSTUME

For a street costume, I chose navy blue serge, and the result is sketched at the upper right on this page. The skirts of the moment, narrow and straight and yet allowing freedom of movement, offer rather too much of a problem to the amateur dressmaker, so I compromised by having this one finely pleated. Instead of a jacket, I have a loose blouse, resembling a French sailor's jumper, with a wide collar of organdie, which is really a straight strip standing out from the neck opening. There is nothing difficult about cutting this perfectly straight smock, which is not even confined at the waist with an elastic like a real sailor's blouse. I can wear this in the street without a wrap, and it very economically takes the place of washable blouses. But for chilly days, I have a cape to go with it, which I can also wear as a wrap for the evening and which is sketched at the bottom of this page. Mine is of dark blue silk tricot, lined with a pretty silk in a large design of blue and yellow foulard and ornamented at the hem with ten rows of

(Continued on page 98)

*A perfect understudy to the capes from the most exclusive couturiers is this one of dark blue tricot braided and lined with striking foulard in blue and yellow*



NOTHING IS MORE  
FLUTTERINGLY FEM-  
ININE THAN A LUCILE  
EVENING GOWN; NOTH-  
ING MORE STERN-  
LY MASCULINE THAN  
HER TAILORED SUIT



Getting the right angle on anything, from a situation to a new hat, is really the most important thing in life. It's the angle at which Mrs. Hackett wears this white hat that makes it so desirable, with the aid of many rows of narrow Valenciennes lace that cover its surface. In all of these gowns and hats, Lucile has found charming mediums for Mrs. Hackett's English beauty. Mr. Hackett is Director General of the Dramatic and Musical Activities for the Knights of Columbus, which is providing entertainment and theatres for the army camps. He is now visiting all the camps here before going to Europe

(Below) Like many of the newest modes, this gown has turned to bygone days for inspiration. Its white net bodice with a fichu and short sleeves with ruffles edged with pink and green and silver, its sash of old-rose chintz bound with old-blue and old-rose crêpe, and its draped and tucked-up skirt of upholsterer's taffeta striped in cream colour and green—all these are reminiscent of those gay earlier days of Marie Antoinette

(Below) "Trimness is far more important than trimming" announces this well-informed frock of dark blue gabardine with buttons and buckle of gun-metal and two unexpected tails at the back, turned under and lined with black satin. It has a trim vest and collar of organdie—in fact, trimness is the keynote of the whole costume, from the tip of the blue and white feather on the blue straw hat to the smart beaded bag







DEMEYER

6

Baron de Meyer

#### MRS. JAMES K. HACKETT IN GOWNS AND HATS FROM LUCILE

Perhaps couturiers, like painters, take mental notes, when they walk abroad, of effects in nature which they can use later in their own creations. At all events, there is a suggestion of sunlight filtering through green leaves in this Lucile dress worn by Beatrice Beckley (Mrs. James K. Hackett) in "Why Marry?" It may be the green chiffon draperies of the skirt, which any other woman would have let go at that, but which this woman gracefully manipulates as a scarf, which give this impression; or it may be the white straw hat faced with white crêpe de Chine and trimmed with a wreath of crushed white roses and small green grapes. The dress itself is of apple green chiffon over an underskirt of white satin and an underwaist lace-trimmed and embroidered. A bunch of spring flowers is fastened at the front of the green satin girdle.



(Right) It was Madame Lanvin herself who wore this frock of black Oriental silk with Chinese lines. Lanvin is very fond of coats and frocks that slip on over the head as this does, and this season she rather fancies the strange one-sided neck opening like this one that shows an underbodice of white silk. There are, in fact, several things about this particular frock that mark it Lanvin; the queer way in which the skirt is cut in front, for instance, and the black silk stitching that gives the impression of old-fashioned quilting.

THESE COSTUMES FROM HARDY

ARE LANVIN'S LATEST EX-

PRESSIONS OF OPINION ON

THE MODE OF THIS SPRING



To begin with, this blue serge frock makes a specialty of that new Lanvin sleeve that runs from a kimono shoulder to a square at the bottom; then it makes use of white handkerchief linen in the form of a straight collar and little gilet, both of which are crocheted in white silk. This use of lingerie on tailored frocks is typically Lanvin. The uneven yoke of the skirt is really part of the bodice, and the bands of serge on each hip are outlined with French blue grosgrain ribbon, to match the bands in the sleeves and the tabs on the right lapel.



That unusual touch of lingerie appears again on the coat of this tailored suit of blue serge in the form of a long narrow vest of two bands of white handkerchief linen, and of bands of white linen that button into the sleeves and into long openings beginning over each hip and ending at the hem. These linen bands all button in with large pearl buttons, and this makes them entirely practical, besides adding a smart touch of trimming.



An afternoon gown of hydrangea blue chiffon has characteristics that are essentially Lanvin. In this case, one sees immediately, of course, the new Lanvin sleeve, and the trimming of crystal beads reminds one that Lanvin is really mad about bead trimming in all its forms, and small wonder, too, she is so successful with it. Then, it is quite evident that there is no hem, but a decided trouser effect—another Lanvin fancy, and a very Oriental one, entirely in spirit with the swathed girdle.



## PARIS SACRIFICES ALL THINGS SAVE ELEGANCE

WE are lunching in the cheerful dining-room of Mlle. Breslau, the talented portrait painter. The sun floods the green-sward of the garden and traces the black trees more distinctly on an Étampe sky. It is here at Neuilly-sur-Seine, in a villa that has a charmingly Italian air that this great artist works, far from the world, just like all the other wise people. Just such a recluse existence was led by Degas, of whom Arsène Alexandre, the art critic, tells us anecdotes while we are lunching.

## THE ART OF DEGAS

Degas, he is saying, never made concessions to the world or to the collectors; glory came to him in spite of a thousand obstacles, for he allowed no one to come to his studio and rarely put his pictures on sale. He lived the life of an idealist, in a modest apartment where he was looked after by one servant. His was a proud and uncompromising spirit, which rebelled at all arbitrary relations, no matter how fine they might be. It was he who, when asked if he was pleased when one of his paintings was sold for five million francs, said, "I am as pleased as a horse that has won the Grand Prix." Certain of his works which have never been on the market before, Alexandre continues, will soon

The Parisienne, Who Has Invented  
Elaborate Evening Blouses for Street  
Skirts, May Rely Upon Her Clever  
Ruses to the Last Extremity

us nothing but the masterpieces of literature, into which, fortunately, we can often dip.

But, incredible as it may seem, we have very little time on our hands, and every day there is a literary or musical gathering of some sort. Then there are always visits to the dressmakers and frenzied tours of the shops to discover where we can buy for the least money something that is four times as dear as it used to be.

## THE HIGH COST OF PARIS

That is the great question of the day—the high cost of living. If we want gloves, we have to pay three times what they are worth in ordinary times; and as the same is true of shoes and materials, more than one of us is left to muse on how few possibilities there are when one's income has decreased in inverse ratio to the increase in the cost of living. The problem is the more difficult to solve since the manufacturers of luxuries ask for our support. We cannot stop ordering altogether, but we can allow ourselves very few, alas, of all the tempting models displayed on every side.

Another strain on our resources is the fact that we are asked to subscribe to a great many charities in these early spring days. After



LANVIN

Jane Rénouardt's fancy was caught in the pale rose meshes of the underdress and the bright blue gaiety of the overdress of this Georgette crêpe frock. Now its pearl beads and strass trimming twinkle pleasant things across the footlights nightly



LANVIN

Some frocks are born under a lucky planet. This one of mauve satin and shimmering tulle began its career as a star at the Lanvin opening and then became one in "Mon Jeudi," at the Bouffes Parisien. Jane Rénouardt wears it and shows her audiences the charm of frocks that are longer in back than in front, and of sleeves that are chiefly of transparent gold ribbon

be offered for sale, but the chic thing to do is to go and see them at the Durand Ruel galleries with the art-lovers to whom they belong and who have consented to show them there before the sale.

This exhibition will be a pleasant oasis in the desert of art in which we have been living for some months; all the museums are closed, and the private collections are put where they are safe from air raids; we no longer know where to go for our aesthetic pleasures. War is putting us to the test in this way, too, leaving



DOUCET

Black Chantilly lace is used for all the world like a heavy material on this frock of linden coloured Georgette crêpe embroidered with silk of the same shade. Small wires give the lace backbone without making it one bit less transparent by doing so





DOEUILLET

the first months of the war, as soon as we had recovered from our morbid depression, we realized the value of every work of reconstruction; it is not surprising that everywhere the illusion, at least, of pleasure, is created by charity fêtes.

Mlle. Yvonne Printemps, the heroine of Sacha Guitry's play, "Debureau," sang at the great fête organized at the Théâtre Edouard VII for the benefit of Polish reconstruction. This was a war benefit, and the costumes were necessarily severe, but the singer's black dress was in charming contrast to her frail and child-like figure. For a black dress, this one was unusually pretty. It was designed by Buzenet, who understands the application of psychology to dressmaking.

## THE NEW BLOUSES

At the restaurants, blouses and corsages seem to be prettier than they have ever been before. The reason is very simple; we can't have elaborate clothes on account of the lack of vehicles; and yet, when we take off our coats we like to have on something more elaborate than a morning dress. A golden mean had to be found; the couturiers have found it. They have grafted very décolleté blouses on plain serge or twill or covert cloth skirts, and have



DOEUILLET

From her toes to her waist, the Parisienne looks just as practical as any one should who must walk to her tea engagement; from her waist to the top of her head, she is as charming and dainty as any one should be who takes tea amid softly shaded lights and careful toilets. In "Faurette" the skirt is beige cloth, and the short-sleeved blouse is of black chiffon, made over a black satin bodice and embroidered with beige thread to match the skirt. Embroidery to match the skirt is a new idea that pleases Paris

DOEUILLET

The lurking mystery of a black evening gown is a thing that the Parisienne likes to have always in her wardrobe, no matter how she philanders with trifles of coloured frocks on the side. And "Belle Aventure" is not only black, but black and gold, and gold is, of course, one of the smartest things that the designers know of at present. The skirt is sheer black Valenciennes lace over a very narrow skirt of gold cloth, and the bodice and train are black satin brocaded with gold and silver in little squares. The only colour on the frock is a touch of blue beads on the gold band trimming



They called this frock "Joli Coeur" in Paris, and you'd know why if you could see the glad colour of it. It's of fire coloured taffeta, banded with narrow gold ribbon and trimmed with gold fringe. When a young girl wears it, particularly if she is a brunette, the general effect is that of some charming gay coloured person taken bodily off of an old-fashioned valentine—the kind with lace edges. The skirt has an odd little trick about it; it is split at the front and folded back to the belt on each side making a deep V



THE NEW CROCHET EMBROIDERY,

IN DARING MOTIFS, OFTEN

FORMS LARGE PARTS OF FROCKS

used trimmings for them ordinarily seen only on evening dresses, but which look charming in the artificial light. These blouses make a pretty effect, and no one is supposed to wonder whether the rest of the dress under the table matches them or not. Very unusual and charming creations result from these mixtures, which will be the novelties of the season.

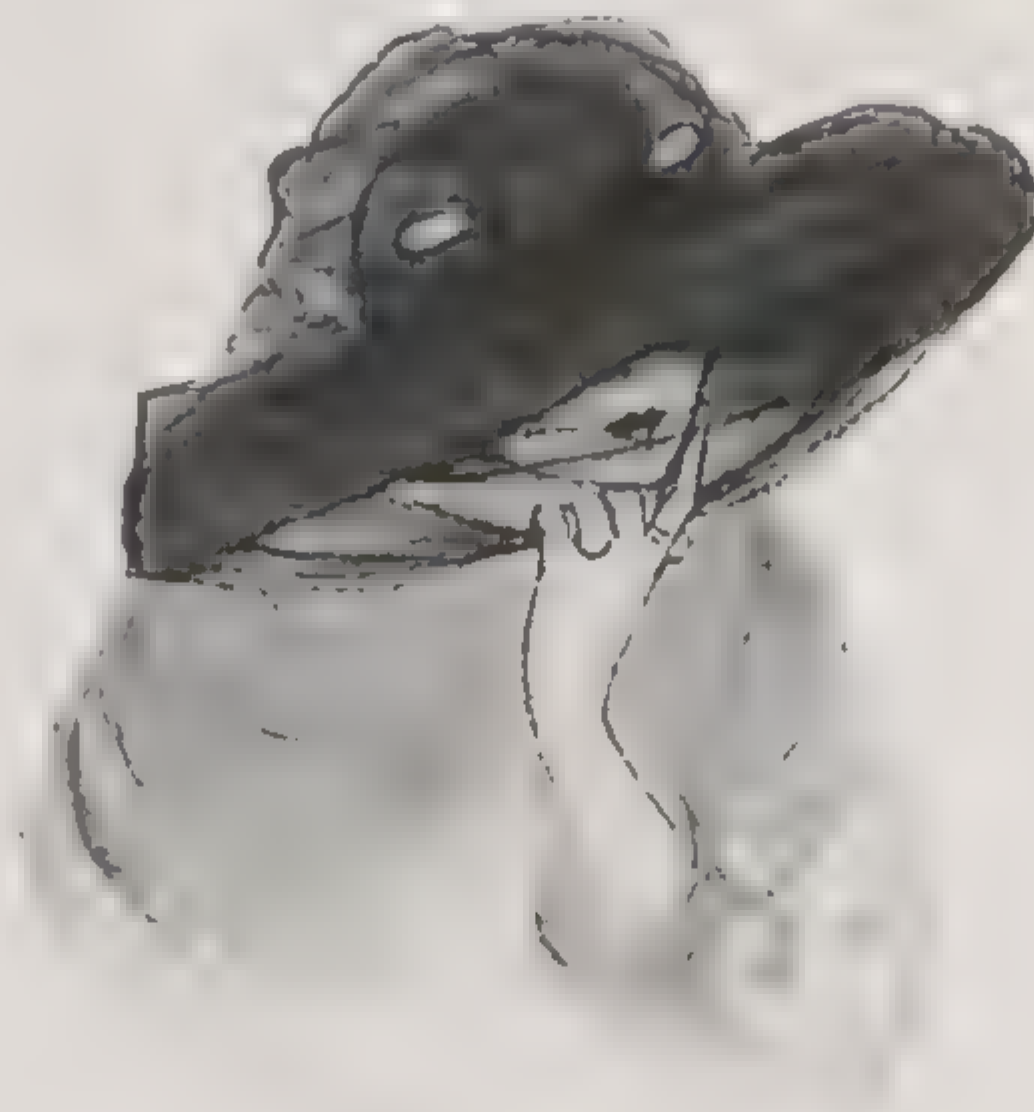
CONCERNING TRIMMINGS

A trimming made fashionable by Chéruit, which we often run across this season, is made of loops of ribbon which form a ladder effect at the side or are used to fasten a coat. These loops flutter at one side and are the making of a simple crêpe or chiffon frock. This same arrangement is also used sometimes for a sash effect on both hips. This is a stiff sort of trimming, which is new and different from what we have had recently.

Embroideries also show new points this season. We are no longer satisfied with a piece of satin or taffeta embroidered in satin-stitch, flowers, French knots, or a conventional design in coloured silks; this is no longer the idea at all. There are designs of serge cut out and applied



Mlle. Spinelli's collar is embroidery in green and white crochet, and plumes trim the grey helmet



Large shapes need not feel forsaken, since Mona Delza wears this one of blonde velours and tulle

LIGHT TOUCHES ON DARK COSTUMES

RANGE FROM PIQUÉ TO LACE

AND CRAVATS ARE IN ORDER

on silver and gold gauze. The model from Buzenet, on page 45, is an example. There is also a new scroll design, in the same material as the dress, which is applied in long motifs which cover a whole skirt and part of a corsage and certainly impress one by their novelty.

As for real embroidery, here are all the forms it takes: the newest is in tapestry or crochet, and there are motifs for skirts and blouses in cross-stitch in glaring colours; and then, too, there are parts of dresses, belts, and bands for the bottom or the side of the skirt, made of checks in two tones in crochet. All this, of course, is very original and new. One lovely dress from Martial et Armand has part of its sash embroidered, but in this case it is a row of pompons evenly spaced on a ground of the same material as the dress. On the guimpe the embroidery motifs look like buttonholes. Chinese embroidery is also much used in pale colours,—grey on grey, for example, as in the Maupas model called "Darling," on page 44.

THE NEWEST EMBROIDERY

Without doubt the newest thing of all is the Angora embroidery which adds so much to



MARTIAL ET ARMAND

Crisp white piqué makes the lapels, cuffs, and the edging on the panels of "Ginette," a black frock embroidered in blue and rose wool



MARTIAL ET ARMAND

One could not fail to notice "Concours" in grey étamine with its heavy white cravat and looped panels showing black and white foulard



MARTIAL ET ARMAND

Waistcoated with white tricot and cravatted with real lace, this black and white costume, "Équipé," is very much in the present mode





(Left) "Franciscaine" is charmingly expressed by the subtile simplicity of this black and white satin dress, which counts the world well lost for a row of corozo buttons and a pair of organdie undersleeves

(Right) An Oriental sash which combines gold and fringe, two favourites of the Paris season, also suggests the name, "Salomé," for this frock, in which the corsage opens over rose tulle and gold lamé

Georgette crêpe and twill, but which surprises and rather startles us when we find it on linen and simple country materials. Doucet has several marvellous dresses trimmed in this way; it is so simple, too.

#### THE DETAILS OF THE SPRING MODE

If in its general lines the fashion has changed little (which is a very good thing, for in this way we can use some of our last season's frocks), at least in the details we can find something new every day,—a new sleeve, a collar which has not hitherto been seen, a skirt which is hung contrary to all established principles.

In the middle of page 41 is sketched a charming mauve dress from Lanvin, which is worn by Mlle. Rénouardt in the second act of "Mon Jeudi." The skirt is very amusing because it is noticeably shorter in front than behind, a tendency of Lanvin's dresses. She often uses, by way of trimming, a lattice-work of paste and pearls, very delicate and elegant and especially good on crêpes and satins. She also uses a mat old-gold to great effect on ribbons and fabrics. Lanvin also made the elegant costume at the left on page 41, and we find in more than one of her dresses that very decadent but charming tendency.

#### THE USE OF GOLD

Gold, much old-gold, appears discreetly with its mat effect on many ribbons and fabrics. Sash ends are weighted with gold motifs and finished with gold fringe; threads of gold are discreetly mixed with silk on transparent blouses; and a filigree of gold and silver often covers with its fine arabesques dresses of soft silk and taffeta. Gold braid also plays an important part on our semi-formal costumes and rescues an ordinary restaurant frock from mediocrity. Margaine Lacroix, with her dress of black charmeuse, sketched at the upper right on page 44, gives us an idea of the elaborate effect which gold gives to a comparatively simple dress.

#### AT THE "BOEUF À LA MODE"

While we are on the subject of gold materials and embroideries, I will tell you of a charming adventure I had the other evening at the famous old "Boeuf à la Mode" restaurant, down in the Palais Royal quarter, where I like to dine sometimes amid Second Empire surroundings. A young woman, wrapped in a long garment of black satin, came to sit opposite me. She raised her long grey veil, which covered her hat of old-gold, and allowed her coat to fall coquettishly, inch by inch. The effect was as dazzling as if a casket had been opened to show a precious jewel: a bloom of gold gauze, with the

(Left) A coat and skirt of braided black taffeta show a black and white waistcoat with black corozo buttons. It is evidently intended for the "five o'clock," as it has been christened "Scandale"

(Right) When this costume of black crêpe meteor had been duly embroidered in grey-blue, and given Irish crochet buttons and a front of pleated muslin, its maker was pleased to name it "Darling"







(Left) A dress created for Mlle. Yvonne Printemps has the plain short sleeves and the tight underskirt already made familiar by Paris. Any hint of severity is gracefully evaded by an overskirt of net embroidered in black jet

(Right) Coloured embroidery has had no better opportunity than in "Genevieve," a red jersey blouse, embroidered in red, blue, and green cotton, with green tassels. The underskirt is of black satin, and there is a large sash of black satin



opening at the neck in medallion shape—that new opening that is so pretty—outlined by an embroidered galloon which stands straight all around the slit. We find this neck-line on many dresses of batiste and silk. The young woman in question had, on this blouse, very loose sleeves made the width of the material and coming to the elbow; it was the ribbon of black and gold lamé run through buttonholes as far as the belt, which formed the sleeves—otherwise the effect would have been simply that of a big old veil. Her immense flat hat with noticeable wavy lines in the brim was made of pale cream tulle with a garland of gold roses.

#### A SURPRISING COMBINATION

This costume could not have been more becoming or more calculated to take one back to the days before the war, even if—for there is an if—this exquisite young woman had not, when she got up to go, brought us back to reality by showing a skirt of pale cream coloured etamine pleated in the simplest way, which might have been worn with a tailored coat. Her black patent leather shoes, of perfect cut simply laced, were just the thing to take her along dark streets or to the nearest Métro station. Elegance has her scheme, you see, and the most pitiless war will never get the better of her. The woman of 1918 has lent herself with good grace to restrictions of all kinds—she has got on without heat, without a carriage, without sugar in her tea; to-morrow she will not eat a single bonbon and will hardly allow herself butter on her bread, all without a word of complaint. But what she will not do is to sacrifice her elegance—never that! If you find her to-morrow living in the depths of a cellar, you may be sure she will have taken with her all her mirrors and her beauty lotions, and that every morning she will make the most careful of toilets and come out dressed as if she had just come from a perfumed boudoir.

And really, people are considering quite seriously the question of living in cellars, and there is a good deal of talk about the straw furniture with which these dugouts could be furnished temporarily. Electricity is installed, and when people know the dimensions of their cellars they can send out invitations as they would for their châteaux. Some stupid people will think this a frivolous spirit, but to me the frame of mind that adapts itself to circumstances is too charming to admit of criticism.

J. R. F.

#### FOUR MODELS FROM BUZENET

(Left) "Gentil" is of silver cloth stitched with blue thread and shows the newest of novelties, an appliqué trimming of blue serge. The narrow sash is of serge. The effect at the hips is due to the pleats and the stiffness of the material

(Right) Paris has a penchant for braid this spring, and for stitching that looks like braid, such as this on a suit of dark blue tricotine. A blouse of white silk jersey stitched to match the skirt completes "Gilberte"







*Madame de Werth, wearing this hat with tall ostrich feathers of tan and brown, was among General Radiguet's interested audience at the Ritz*



*Banded and bordered with white crape was this widow's hat, and the lining of her cape was barred in white*



*Mrs. Charles B. Alexander relieved a sober costume by diamond and onyx earrings and a black velvet band with diamond and platinum slides above her pearls*

## NEW YORK GIVES *the* SPRING *a* SMART WELCOME

WITHOUT our realizing it spring has come upon us. The end of the season seems to have brought a quickening rather than a lessening of social activities, and benefits follow one another with more than usual rapidity. Almost every afternoon there is an entertainment of some sort at the Ritz, two or three times a week there are dances for the benefit of some war charity, and now and then there is a special night at the opera, such as that which marked the first performance of Rimsky-Korsakoff's "Le Coq d'Or."

This delightful satire on the Russians came at a particularly opportune moment and obtained a most flattering reception from an audience which included many well-known New Yorkers. One noted then numerous examples of the constantly increasing use of real flowers at night by smart women; on the evening of

Varied and Interesting Are Social Activities  
And Benefits; Black, Relieved by Striking  
Touches, Is Favoured for Both Day and Evening

the original production of "Le Coq d'Or," as many as a dozen women in the parterre boxes wore flowers of some sort, ranging all the way from the modest violet to the exotic camellia; the latter, by the way, continues to be the smartest of all blooms. A smart coiffure seen in the audience is sketched on page 100B at the upper right. Hair which shone like spun silver was drawn back, caught up into a softly rolled knot on the crown of the head, and held in place by two jewelled pins, one on each side.

The sweep of the hair was delightful and very unusual.

Much red is being worn at night; not soft dull tones, but bright shades bordering almost on the garish. This, no doubt, is due to the prevalence of the military idea, for New York is becoming very familiar with the striking costumes of the foreign soldiery. One of the most familiar figures about town these days is Captain Antonio Silvio Resnati, the young Italian leader in aviation, who is now giving instructions in this branch of the service to Americans. Captain Resnati, it will be recalled, was the pilot of the Caproni machine which, on the day of the Red Cross parade, made the sensational flight from Norfolk to Washington and on to New York. He is shown at the right in the photograph on the opposite page, and the young man accompanying him is Captain Ugo d'Annunzio, the son of

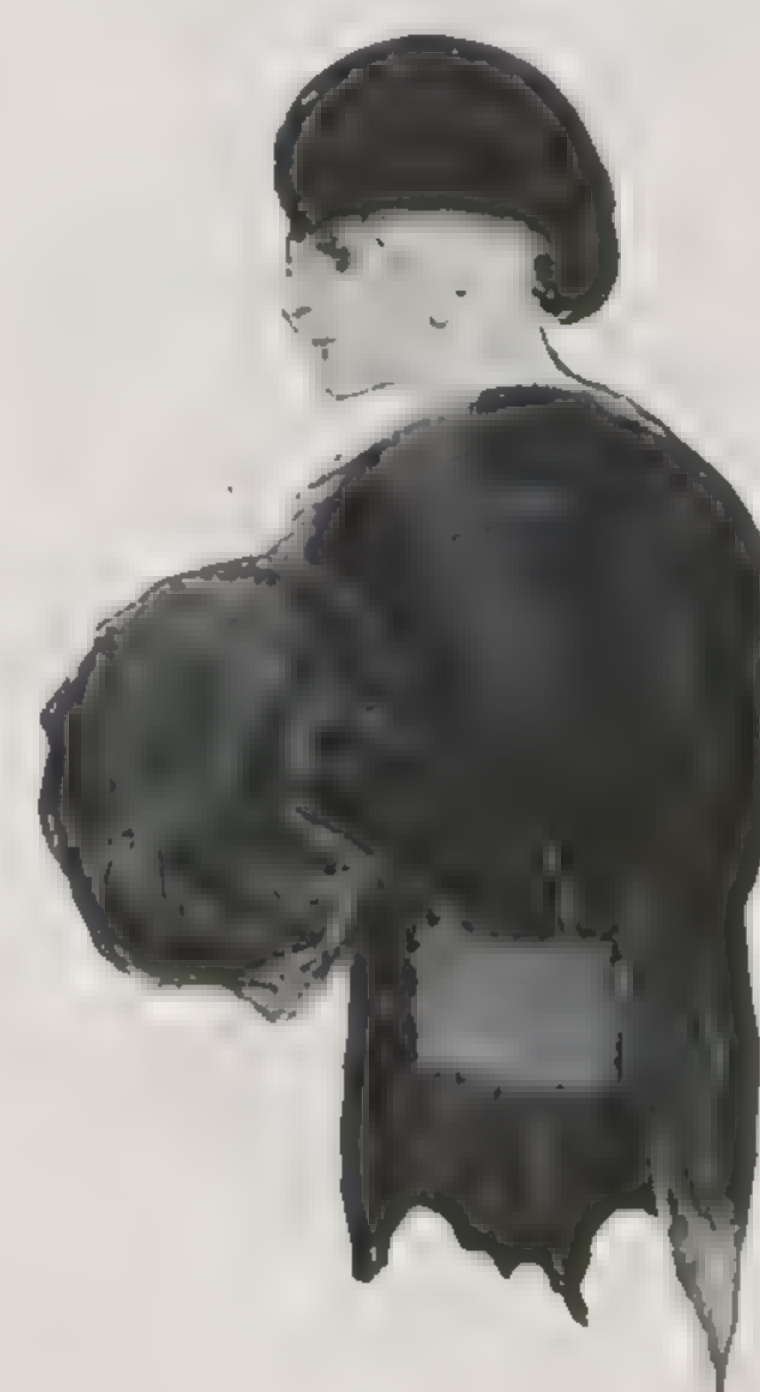


*The scraggly black feathers at the back and the little diamond veil pin at the front gave chic to this hat which was seen at the Russell-Johnson wedding*



Sarony

*General Radiguet, who was a leader in the battle of the Marne, spoke before an enthusiastic audience at the Secours Franco-Americain benefit at the Ritz*



*Mrs. E. H. Harriman, a guest at the Russell-Johnson wedding, wore this graceful hat with a jet-trimmed velvet gown and carried a cut-steel purse*





At the Ritz was seen this velvet-paneled gown of gold and black brocade, its pointed train and floating tulle emphasized the effect of graceful slenderness



© Press Illustrating Service

Captain d'Annunzio, the son of the famous dramatist, and Captain Resnati, Italians both, are familiar picturesque figures on the Avenue



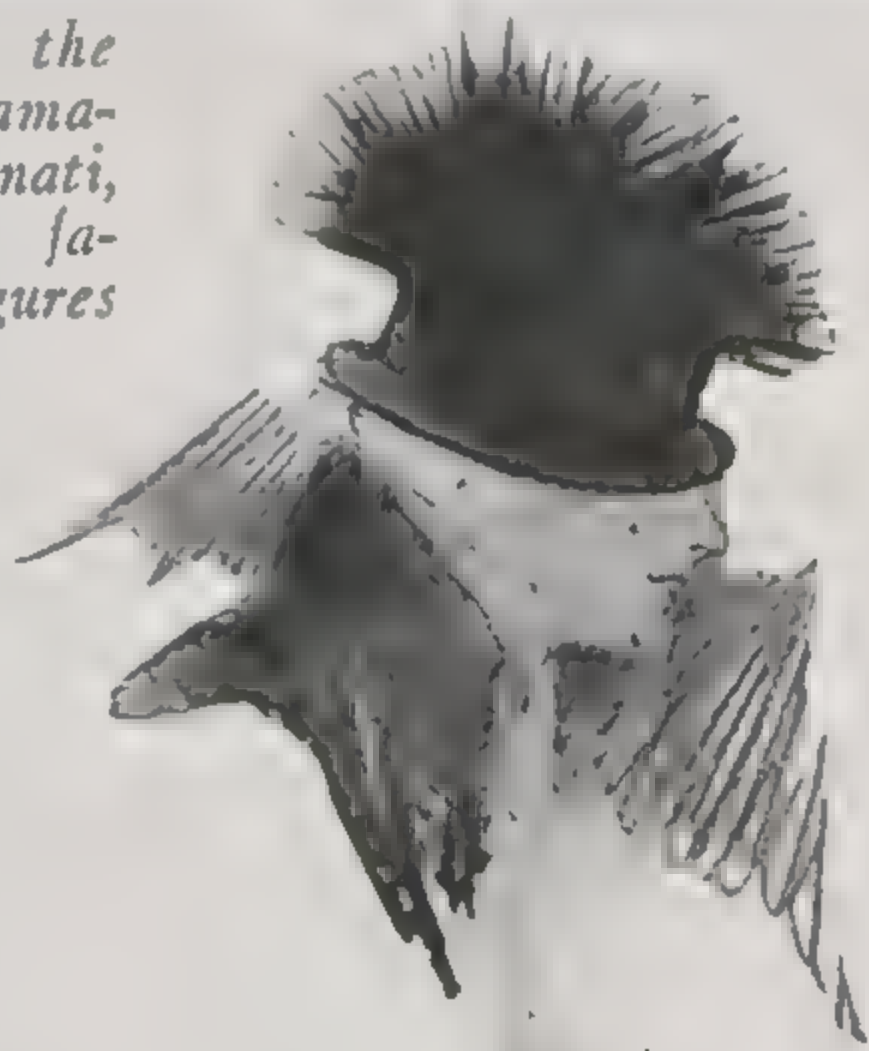
The Duchess de Chaulnes, when she dined at the Ritz one night, wore a black satin gown with a long narrow train, and her wrap was velvet and chinchilla

the famous dramatist. He, too, is an aviator and is connected with the Italian mission here.

These two young men in their splendid uniforms dined at the Ritz one evening recently, when a number of interesting people happened to be present. In another party was the Duchess de Chaulnes, sketched at the upper right on this page,—a lovely svelte figure in a slim gown of black satin with a flowing drapery of black tulle at the shoulders and a narrow black train which extended to astonishing lengths. A strand of extremely large pearls was an appropriate complement to the gown, and when she left she wrapped about her a long black velvet wrap deeply collared with chinchilla.

#### MUCH BLACK IS SEEN

The gown of dull black and gold brocade sketched at the upper left on this page was worn by another guest of distinguished appearance. The slender length of this straight gown trailed out into a pointed train, and at the front a long panel of a dull prune coloured velvet, so dark that it appeared black in many lights, further emphasized the effect of slenderness. A large black feather fan and the draperies of prune coloured tulle floating from each shoulder were accessories too attractive to escape notice. Much black is being worn by day as well as by night. One of the smartest black costumes which has been seen of late was that worn by Mrs. Lorillard Spencer at the concert for the benefit of the Secours Franco-Américain; it is sketched at the bottom of this page. The neckline of this gown was particularly smart with its shallow standing collar and its tiny vest of cream coloured lace. A hat of somewhat eccentric shape was set daringly a tilt on the close coiffure, and pearl earrings and a strand of pearls served to lighten the general sombreness of tone. With a costume of this kind, smart women usually wear shoes with steel buckles, and Mrs. Spencer was no exception to the rule. This is a point which is well worth remembering, for there is something about the sparkle of a jewelled pin in the hat or at the throat and the repetition of the same note in the shoes which is exceedingly effective and serves to



(Left) A hat with bristling black feathers and an unusual neck chain of cut crystal with a heavy crystal pendant were the assets of one costume at the Ritz



accentuate the length of line and grace of the figure.

General René Radiguet of the French army, who is shown in the photograph on page 46, was a speaker at this benefit. He has been one of the most distinguished figures in New York society during the past season; in his blue grey uniform, touched here and there with red and decorated with an imposing number of orders, he looks every inch a soldier and never fails to invoke a lively enthusiasm in his audiences. General Radiguet's book, entitled "The Making of an Army," of which the Secretary of War of the United States has accepted the dedication, has just been issued to the public.

#### A NOTABLE WAR RECORD

As a boy of eighteen, General Radiguet, who is a Breton, took part in the Franco-German war of 1870, and he subsequently served in Tongking, Cochin-China, Madagascar, West Africa, Tunis, and Morocco, as well as in the present war, having more than a score of campaigns and fourteen wounds to his record. He headed a division in the battle of the Marne and was for two years in command of the French forces in the Vosges, receiving the Star of Grand Officer of the Legion of Honor, when temporarily relieved last year in order to recruit his health. He has three sons and a son-in-law now serving as officers at the front in France; his daughter has been engaged in Red Cross work since the commencement of hostilities. General Radiguet has recently sailed for France in response to a summons from the Minister of War, Premier Clemenceau.

Among those who listened to General Radiguet's talk at the Ritz was Mme. de Werth, who wore the extravagantly high hat of dull tan and brown ostrich feathers in which she is sketched on page 46 at the upper left. The Duchess de Chaulnes wore the close black tur-

(Continued on page 100B)

Mrs. Lorillard Spencer, at a recent Ritz benefit, wore a black costume set off by a strand of pearls at her neck and a hat that was daringly a tilt



SOCIETY AGAIN FINDS PALM BEACH

AND PLEASANT DAYS SYNONYMOUS

AT THIS RESORT, EVEN SPORTS ARE

MADE TO BENEFIT THE ALLIES



Miss Eleanor A. Sears, of Boston, has forsaken California this winter for Palm Beach, where, as usual, she has taken a very active interest in sports, playing in the tennis tournament held for the war ambulance fund of the United States National Lawn Tennis Association

(Middle, above) Lady George Wellesley, the wife of Colonel Lord George Wellesley, who is a son of the Duke of Wellington, spent several weeks at Palm Beach recently



© Underwood and Underwood

(Left) This photograph of Mrs. Barclay Warburton, Mrs. Edward Stotesbury and Mrs. Hermann Oelrichs, was taken in the orange grove of the estate of Mr. Stotesbury

Mr. Henry Black, Mrs. Joseph Widener, and Miss Fifi Widener are photographed above. Mr. Widener was the highest bidder for a platinum and diamond watch which was auctioned for the tobacco fund for the Army in France, and which he promptly turned over to be auctioned again



Four photographs by Geisler and Andrews, from Central News Photo Service

Among the guests at Mr. Stotesbury's birthday gathering were (from left to right) Mr. John C. Bell, Mrs. William Harris, Mr. Walter Mitchell, Antonio Scotti, Mrs. William Lowe Rice, Mme. de Gama, Colonel William Harris, Mrs. Stotesbury, Mrs. Hermann Oelrichs, Mme. Schwerin, Mr. Stotesbury, and Mrs. Walter Mitchell



# A WAR CHARITY ESTABLISHED *by a* NEW YORK WOMAN

**A**MID the roar of official machinery in Washington, one hears as a sort of steady undertone the low hum of the untiring industry of war work. For it's all very well, of course, to send men to camps in assorted climates and altitudes, but they must be kept comfortable and properly clothed when they get there. That's why the Government is living on twenty-four hours a day, with only half an hour for luncheon, and that's why any organized relief done by women is so important—it relieves just that much pressure.

Among the prominent New Yorkers doing war work in Washington to-day is Mrs. Henry Huddleston Rogers, and it was by her initiative that workrooms were opened where socks could be knit in the plural, by machinery. Mrs. Rogers turned over several rooms in her house to the cause, and, as a beginning, had ten sock-knitting machines installed by the Army Emergency Committee. During the severe weather this winter, when warm things were particularly imperative, it was possible for Mrs. Rogers and her workers to deliver the much-needed socks every two weeks to camps and thus to fill the need of the moment.

Different branches of the Army have different groups of workers to make garments for them; the Walter Reed Hospital has a branch, and the Medical Unit is supplied with garments. The different branches work in shifts; for instance, on Wednesdays and Saturdays, the Artillery branch works; and on Mondays and Thursdays, work is done for the Infantry.

Wool has been supplied to Mrs. Rogers' workrooms through the Mrs. Harry Duryea Wool Fund, which supplies many



such workrooms where socks are made by machine and delivered to camps. This Fund was established by Mrs. Harry Duryea, of New York, and is financed by the sale of patriotic rings which Mrs. Duryea herself designed. The rings are slender circles of silver to be worn in sets of three. One ring is set with red, one with white, and the other with blue stones. These rings are sold in sets for ten dollars, and the friends of the Wool Fund have had no difficulty in accomplishing their rapid sale. These rings are merely the emblems of the Fund, as they have no intrinsic value.

Mrs. Duryea is interested in the establishing of knitting-rooms such as those directed by Mrs. Rogers, and offers her services to any group of workers within reasonable distance of New York who wish to establish a workroom through the Wool Fund. Mrs. Duryea is willing to help organize groups of women to do this work and to give such workers instruction in operating the knitting machine.

This winter it was very difficult to keep the camps supplied with socks, particularly during the very cold weather, and considering this, it would be highly desirable to have knitting-rooms established during the warm weather, when there is no pressing need for woollen things. All contributions for the furtherance of this work are sent to Mrs. Henry Huddleston Rogers at 1701 Eighth Street, Washington, D. C.

*(Left) Mrs. Henry Huddleston Rogers (right) and Mrs. Evans Seawell (left) are here giving a demonstration of the sock-knitting machine that will produce fifty-two socks a day to each eight workers*



*The home of Mrs. Henry Huddleston Rogers in Washington is a hive of industry in which socks are made. Seated, left to right, Mrs. Robert Le Roy, Miss Josephine Patten, Mrs. Albert Gallatin, Mrs. C. C. Marsh, and Miss May Patten. Standing, Mrs. Henry Huddleston Rogers, Mrs. Evans Seawell, Miss Dorothy Hancock, Mrs. George D. Wideuer, Mrs. Parmly Herrick, Miss Elaine de Negra, Mrs. Everett Colby, Mrs. Lewis Hancock, and Mrs. J. J. Rogers*



# IF WE WOULD WIN THIS WAR

By NEWELL DWIGHT HILLIS

THE third Liberty Loan comes at one of the gravest moments in the history of our country. Not since Fort Sumter was fired upon have thoughtful men been so disturbed as to-day. We are already sending our sons into the greatest war that ever shook our earth. All the issues vital to democracy—independence, freedom, and self-government—are at stake. It is a singular fact that the four liberties won by our fathers during four wars are now to be nobly won again or meanly lost in a single struggle against Germany. In 1776, our forefathers won liberty upon the land. In 1812, they won freedom upon the seas. In 1861, they safeguarded liberty for white men by extending liberty to black men, and therefore to men yellow, red, and brown. In 1898, they lifted a battle shield above the little land of Cuba that was being butchered by the big land of Spain, as little Belgium has been butchered by big Germany. Now, suddenly, every form of liberty won in these four wars is denied by the iron militarism and autocracy of Germany. We expect militarism in rude and savage peoples; but here is a nation that, industrially efficient, has made a return to brute force. Germany counts treaties scraps of paper; violates frontier lines; loots little Belgium; carries burglary and brigandage up to the *nth* power. Against the house burglar, the safe-breaker, the criminal with his arson, loot, dark lantern, and pistol, we build jails; and Germany has adopted a method of warfare that has turned twelve million men into murderers, thieves, and housebreakers. If Germany wins, if militarism and autocracy are to be imposed upon the earth, a perpetual eclipse will pass over the face of the sun. The whole world will become one vast volcano, with Berlin as its mouth, spouting forth passion and hate like lurid lava.

AND the crisis is imminent. Certain recent events have reminded us, with staggering insistence, of the inevitable penalties which follow upon indecision, incompetence, and uninformed optimism. Many of us are teachers of the doctrines of peace; we hate war; we believe in the schoolhouse and not the fort; in the book and not the bombshell; in the home rather than the arsenal; in free, happy, industrious cities, and not in Krupp gun works. But when the burglar breaks into your house and points a pistol, it is useless to recite a text beginning, "Blessed are the peacemakers." The burglar has dictated the weapon in advance. When the German army entered Louvain, the priests and preachers prayed; the nuns wept; the young girls besought brutal men for mercy; but all to no avail. You cannot argue with a drunken man, nor preach to the lion, nor persuade a murderous brigand who is determined to loot every house and store and factory. We must fight and win this war. We must stay the lion by a hot iron, and soldiers drunk with greed,

lust, and avarice by bayonets and bullets. But bayonets are bought with bonds. Bullets are lead and hurled by silver. It is of no importance whether we "approve" of war; it is of no importance whether we are "tired" of thinking about war. It is of vital importance that we realize that:

1. Up to the present moment the German military machine has won and is still winning.
2. Germany aims, and openly states her aim, eventually to attack the United States.
3. There is not the slightest convincing indication that Germany will "collapse" as a result of food shortage.
4. There is not the slightest convincing indication of a serious munition shortage in Germany.
5. There is not the slightest convincing indication of any shortage of men on the German front, and
6. If the war is to be won, the United States of America must win it. The greatest peril of the present moment is the fact that the people of the United States have not fully grasped what this means.

NOW that three and a half years of the great war have passed, the outlines of the battle begin to take on form, like lines of ink hitherto invisible but now brought out by the heat of war. In former years many Americans have watched German officers and merchants rising to their feet, lifting their glasses, and drinking to "The Day." The books of Bernhardt and the speeches of the Kaiser tell us that "The Day" meant the utter destruction of the British Empire and the disruption of the French Republic. The simple fact is that after Germany captured Austria's coal provinces and the iron provinces of France in 1870, she discovered that war was her best national industry, paying in a single summer's looting expedition from a thousand per cent. to ten thousand per cent., where an iron foundry or a steel plant paid her

only ten per cent. Therefore, her motto for fifty years has been, "Let farmers raise grain—we will grab it; let Belgian peasants build factories and invent tools—we will strip them; let France and England achieve wealth and gold—we will loot the storehouse, the barn, and the bank." But it was not until one-half of the Pan-German plan had been actually achieved that England awoke and the scales fell away from the eyes of France. It was only then that they comprehended. All Europe was to be Germanized and ruled from Berlin as the central city, and the means of persuasion, carefully assembled during forty years of preparation, were to be armies, navies, battleships, and cannon.

BERNHARDI gave away the secret. In his text-book on militarism, he speaks of war as "a national industry." A good business man builds his plant, organizes his workmen, and pays  
(Continued on page 88)

## HALT the HUN!



Drawing by Henry Raleigh





M R S .   H O W A R D   C U S H I N G

A PORTRAIT IMPRESSION BY HELEN DRYDEN

*Mrs. Cushing is the widow of the late Howard Gardiner Cushing, one of the most impressive figures in modern American art. Both she and her husband, though long residents of New York, were Bostonians by birth and upbringing. Partly because of her marriage to a painter of so great renown, and partly because of a strong native artistic bent of her own, Mrs. Cushing has been active in fostering many significant movements in the art of our time*



# DECORATIVE ARTS at the ARCHITECTURAL LEAGUE

**A** MOVE emphatically in the right direction is that made by the Architectural League of New York in opening the most recent of its annual exhibitions to the concurrence of decorators and craftsmen. In Paris, the *Salon des Arts Decoratifs* has been for many years an annual event no less certain of periodic recurrence than the Salon itself, and similar exhibitions have long held a prominent place among the annual events of many other cities on the Continent.

This country, however, has been slow in awakening to the importance of the decorative arts, and the recent exhibition of the Architectural League is worthy of special note, not so much for what it actually accomplished as for the fact that it constitutes the first step in a movement which promises to lead to a new order and to give to those engaged in the decorative arts the same opportunity to show their year's accomplishment which has already long been enjoyed by painters, sculptors, and architects, who, after all, are but elder brothers of the men who follow the decorative arts.

## BEAUTY IN THE MINOR ARTS

Such an opportunity will afford a much-needed stimulus to our decorative arts. Master craftsmen are created by a demand for master craftsmanship, and we as a nation have been too ready to accept mediocrity in household furnishing. Our homes of great wealth are, it is true, often furnished with remarkable beauty and impeccable taste (both usually imported), but probably no nation has ever surpassed us in the unredeemed ugliness of the furnishings which, since the decline of Colonial craftsmen and the invention of the scroll-saw, have been tolerated—nay, even adored—by the rank and file of citizens. If it be true, as many wise men hold, that the one solid foundation for a national art is a national sense of beauty so strong and so inclusive that it expresses itself in even the humblest homes and the most practical utensils, then a genuine and great service is rendered to the fine arts by these exhibitions which dignify the minor arts and, at the same time, arouse the interest and refine the



Tebbs

*An example of a period room effectively modernized by its colour scheme was this mauve and grey sleeping-room designed by Hofstatter for the Architectural League*

taste of the homemakers, rich and poor, who are the great patrons of these minor arts. When we have learned to demand beauty in every detail of our homes, from the elevator grill to the butler's pantry, we shall no longer require assistance in seeing the follies and fallacies of cubism.

This year's exhibition of minor arts was, of course, an experiment; it must be judged rather on its promise than on its accomplishment, yet there was enough of accomplishment to warrant the assumption that the matter will not be dropped. Whether it continues to form a part of the Architectural League exhibition or comes to be a thing complete in itself, a decorative arts exhibition will, it seems clear, be an accepted part of each year's art events.

## THE SETTING AND EXHIBITS

At a first attempt, the exhibition was, of course, entitled to a fair share of mistakes, and it did not neglect its right. Two of these mistakes were so serious as to call for special mention. The first was the ornate setting with its unhappy suggestion of the good old days of Barnum and Bailey. This setting, it is true, accomplished an ingenious partitioning of the galleries of the Fine Arts Building into many small rooms devoted to individual exhibits, but the strident colours used in the setting wrought havoc to these same exhibits. Not less serious must be counted the mistake of including in the exhibition so many furnishings which, while undoubtedly of excellent design, were of a sort which might be duplicated in almost any New York shop of high standing. Such an exhibition should, and undoubtedly will when well established, bring out the finest work of original decorators and craftsmen, such furnishings as are made "by a man for a man and not by a machine for a unit of population." For it is its function to present the finest that the decorators and craftsmen of America can accomplish, that it may aid to establish standards of taste and to create an æsthetically intelligent buying public.

Among the thoroughly satisfactory exhibits from decorators which found place in this first  
(Continued on page 100)

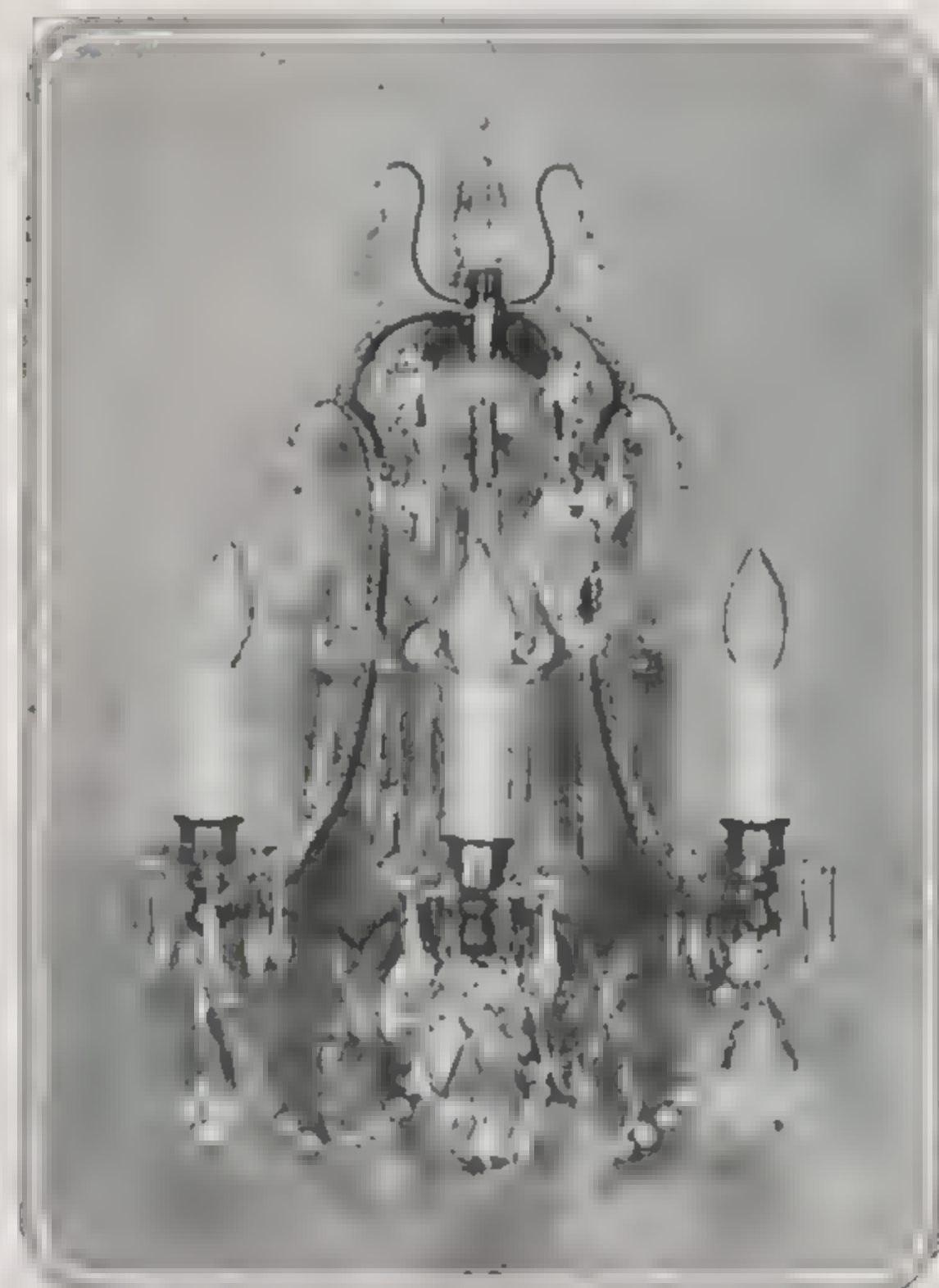


*A dancing figure was the central motif for a gilt wall fixture with bouquets in coloured enamel*



Harting

*"The Sorceress," a batik silk hanging designed by Arthur Crisp and executed by the Myer Studios, brought the spirit of this American exhibition near that of its prototype, the Paris Salon des Arts Decoratifs*



*A notably fine adaptation of the crystal pendant chandelier to modern lighting was by G. E. Walter*





*The beautifully laid out gardens at Foxhill, with their interesting arbours, have, like so many English gardens, that well-bred aristocratic air that comes from long centuries of care and cultivation*



Photographs from King

*(Left) The country home of Lord Reading, where he enjoys his favourite sports of golf and tennis, is at Earley, Berks. A photograph of Lord and Lady Reading is shown as the frontispiece in this issue*

FOXHILL, EARLEY, BERKSHIRE ENGLAND, IS THE COUNTRY RESIDENCE OF LORD READING, THE SPECIAL AMBASSADOR FROM GREAT BRITAIN TO THE UNITED STATES





Maurice Goldberg

*And now Alla Nazimova has come back to New York to present to us those ideal media for her particular art—the plays of Henrik Ibsen. Nazimova initiated her season with the first English performance in this country of "The Wild Duck," and we are promised by her manager, "Hedda Gabler," "A Doll's House," and "The Master Builder"*

*Brandon Tynan has what is known in the profession as a "regular Warfield part" in "Success," a play which is keeping the Harris Theatre crowded. He plays the rôle of a down-and-out actor who is allowed to vindicate himself, much after the manner of the Music Master*



Charlotte Fairchild

*About Lionel Barrymore in "The Copperhead," we said in our last issue, "It does not really make any difference whether the play is good or bad, if the leading actor can deliver an impression so magnificent"*



Charlotte Fairchild



# SEEN on the STAGE

## The Success of Le Théâtre du Vieux Colombier and of Nazimova in the Plays of Ibsen Are High Points in the New York Theatre Season

By CLAYTON HAMILTON



Victor Georg

Mary Boland plays the part of one of those attractive white-linen nurses whose gentle attentions revive the hero, who, by the way, isn't sick at all in "Sick-a-Bed"



Count Strelecki

Virginia Fox Brooks adds to the attraction of the Winter Garden by her dancing and singing



Campbell Studios

Rosa Lynd (Lady Chetwynd) plays a leading rôle in "Her Country," a grim play concerning "Kultur"

Kahn and his associated circle of generous and eager patrons of the best in art that the activities of Le Théâtre du Vieux Colombier must, by all means, be continued in this country. This French company will spend the coming summer out of town, as the guests of Mr. Kahn, and will devote their leisure to rehearsing for the season that is still to follow. The magnificent support of this Mæcenat not only acknowledges the value of the work already done by the company of Le Théâtre du Vieux Colombier, but acknowledges a logical prediction of the even finer work that is still to be accomplished by M. Copeau and his associated actors.

### "LE THÉÂTRE DU VIEUX COLOMBIER"

Le Théâtre du Vieux Colombier is, by far, the most interesting theatre in New York; but, because of its frequent changes of bill, it has been difficult, even for the critic of a semi-monthly magazine, to keep up with its activities, and to accord due notice to all of its achievements. Ten or twelve distinct programmes have thus far been presented, and nearly all of these have been worthy of celebration in a special article; but, with so many other plays to be reviewed, no commentator has had space enough at his disposal to assign to this repertory company the amount of attention that it has deserved. Furthermore, the press in general has been bewildered by the fact that this company is equally at ease in presenting plays of the seventeenth, eighteenth, nineteenth, and twentieth centuries. That the same actors should set forth a thrilling exhibition of a massive and soul-stirring modern tragedy like "Les Frères Karamazov," and should follow it up immediately with a delicate rendition of a Dresden-china comedy like "La Surprise de L'Amour," has appeared incredible; and many over-cautious commentators have been unwilling to believe the evidences offered to their eyes and ears. The very variety of the repertory of the Ancient Dovecot has, in this way, been productive of a certain number of unappreciative notices in the daily newspapers. In the present context, a few words of comment will be offered concerning three of the most recent programmes of Le Théâtre du Vieux Colombier,—comprising four plays, one of the seventeenth century, one of the eighteenth, one of the nineteenth, and one of the twentieth,—though the last play was originally launched in 1897.

### "L'AMOUR MEDECIN" (1665)

"L'Amour Medecin" is one of the minor and least celebrated plays of Molière; and those of us who are familiar with the major works of this great master are therefore all the more indebted for this opportunity of seeing it upon the stage. This trifle, as Molière himself has told us, was invented, written, cast, rehearsed, and acted in the short space of five days, to satisfy a hurry-order from the king. But the author, at that moment, was forty-three years old; he had recently written "Don Juan," and he was about to write "Le Misanthrope." His veriest improvisations, at that period, were supported by the full strength of his genius. In consequence, "L'Amour Medecin" is still worthy of an audience, though two hundred and fifty years have passed away since that hasty week in which this farce was thrown together.

"L'Amour Medecin" is one of the many plays in which Molière attacked the humbug of the medi-

(Continued on page 108)

ONE of the most welcome bits of news delivered lately to the theatre-going public of New York is the announcement, made recently by Jacques Copeau, that a second season of Le Théâtre du Vieux Colombier is now assured. The artistic success of this imported institution was emphatic from the very outset; but, for a long time, the commercial success remained distinctly questionable. Thousands of dollars had been collected, by subscription in advance, from the members of the so-called upper circle of New York society; yet, when the time came for appearing personally, a majority of these subscribers deserted the representations of this very worthy theatre. The subscription system proved, in practice, to be more a hindrance than a help toward filling the house. The repertory programme proved, furthermore, to be bewildering to a public accustomed only to a calendar of continuous runs. People who wished to see the celebrated performance of "Les Frères Karamazov" would be turned away from the box-office because they had presented themselves on the wrong night, and would not come back again.

### AT THE SIGN OF THE DOVECOT

This repertory system, also, retarded the workings of that engine for publicity that is offered by the New York press. A new bill was presented at the Sign of the Ancient Dovecot every other Tuesday night; but, nearly always, this première conflicted with some first performance in the many theatres conducted by the Messrs. Shubert or the Messrs. Klaw and Erlanger. The accredited critics of the New York newspapers attended the American productions and sent substitutes to record the doings of the French theatre. Often the reporters who were sent to "cover" the occasion were men who were not familiar with the French language and who knew nothing whatsoever in regard to the famous playwrights whose work was being represented. Therefore, in their pardonable ignorance, they hurried back to Park Row and told their many readers that the actors of the Vieux Colombier were "no better than the Washington Square Players" or any other band of ambitious amateurs, and that dramatists like Molière had nothing to say to the present generation.

It is precisely because the undertakings of the Theatre of the Ancient Dovecot have been neglected, to such a regrettable degree, by the newspapers of New York that the achievements of this institution have been singled out to occupy the place of honour in the present article, contributed to the pages of a magazine which, ever since the first appearance in this country of M. Copeau, has acknowledged his merit and proclaimed the prowess of his assembled company. Despite the tactical mistakes that were committed in the course of the laborious enterprise of setting Le Théâtre du Vieux Colombier before the theatre-going public of New York, the attendance has increased from week to week, until at last the money advanced by the original subscribers has been exceeded by the money offered casually and without *réclame* by genuine enthusiasts who have stepped in from the wintry streets and walked up to the box-office with a previously reasoned purpose.

Because of this display of sympathy from hundreds and hundreds of disinterested attendants whose names and addresses are not noted in the Social Register, it has been decided by Mr. Otto



## M A K E R S o f M U S I C

THERE is a new quality of colour in the music which one hears in the concert halls this season. Whereas last year music was painted in oils, nowadays it is limned in aquarelles. For last year the German dominated all, but during these latter months of war the Teutonic influence has been swallowed up in the smoke of battle. Those who love the German genius in the arts of peace have felt the loss grievously, but they have been compensated in the familiarity with much else, new or unfamiliar, which otherwise they would not have heard.

## DISTINCTIONS IN "ENEMY MUSIC"

The war, as every one knows, has been carried into the concert halls and the opera houses of the land. Colonels and corporals have led the attack and cried to their followers to join in the charge. For the first time in our national history, or at least in many decades, there has come into being a thing called "enemy music." Many sincere persons have felt that there was something disloyal in so much as listening to music composed by those who have spoken the hated German language or uttered the despised German ideas. There have, indeed, been grades of disapproval. Distinction has been drawn between "enemy music" and "enemy musicians," between the music of composers living and that of composers dead. Again, there has been a distinction drawn between the playing of German music and the singing of music in the German language. And yet again, there has been a distinction between those German artists who have maintained a discreet neutrality in the present conflict and those who have been guilty of tactless statements or acts. Much of the campaign has been waged by a few leaders and supported only half-heartedly by a great mass of the public. But all has merged into a certain silent disinclination toward the cultivation of things that are German. And as a re-

The War Invades Concert and Opera,

And Banned "Enemy Music" Is Succeeded

By Much That Is New and Interesting

By HIRAM KELLY MODERWELL



Arnold Genthe

John McCormack's return to the operatic stage this season was received with tumultuous approval. His rôles at the Metropolitan included Rodolfo in "La Bohème," Mario in "Tosca," and Pinkerton in "Madame Butterfly." McCormack has sung in opera at Covent Garden and in this country with the Chicago and Hammerstein Companies

(Left) Frieda Hempel, having completed her season at the Metropolitan Opera in February, has started on a concert tour which will take her all over the country. She is shown here as she appeared in the third act of "The Daughter of the Regiment," which was revived for her this year and in which she scored a great and memorable success

(Right) Hipolito Lazaro, in his rôle of Lord Arturo in Bellini's "I Puritani," electrified his hearers with a high C sharp in the first act and a thrilling D natural in the last. The young tenor, still in his twenties, comes to New York with a reputation already established in South America, and a great career is predicted for him. This recent Bellini revival was notable for the presence of two other Spanish singers in the cast, Barrientos and Mardones

sult German music has in good measure vanished from the season's programmes.

The tendency, it is true, has not gone unquestioned. There are many, whose patriotism is unquestioned, who feel that the military conduct of the war is not aided by forbidding Dr. Muck, for example, to lead the Boston Symphony Orchestra in this or that city; who are convinced that Dr. Muck's acts, if dangerous or disloyal, are the concern of the Government Secret Service and not of his audience. There are many who feel that a blind anger against German music is a sign of hysteria rather than of patriotism, and that, far from helping to win the war, it rather attracts the attention of the public to non-essentials. These persons feel that the finer ideal would be a calm cultivation of beautiful things whatever their source, in the conviction that spiritual repose strengthens rather than weakens the individual. Yet the emotions of war time are not to be bridled with reasons, and those who, in the ardour of the hour, dislike the very sight and sound of German things, receive, even from those who disagree, the respect that is due to sincere feeling. At all events, the anti-German campaign has had its effect. German music plays a far smaller part in concert and opera than it has for many years, and its place has been taken by very interesting things.

## THE INNOCENTS

The banishment has not been wholesale, however. Bach, Beethoven, Mozart, and Schubert have been allowed to remain. They have not even been "interned," for they, at least, bore no relation to Prussianism. Bach desired nothing so much as to work in peace in the Church of Saint Thomas in Leipzig, to serve his fiercely Protestant God, and to raise honourably his family of thirteen children. Beethoven was known to be an ardent republican, and Mozart was

(Continued on page 102)



Ira Hill



White Studio



THREE DELIGHTFUL

BITS OF FASHION

NEWS THAT COME

FROM LONDON TOWN



Whoever saw Lillah McCarthy, the wife of Granville Barker, during their season in America, remembers the stately dignity with which she wears her clothes. In "One Hour of Life," however, she surpasses even her own high standard of beauty and decoration when she wears this wrap of gleaming gold tissue brocaded with velvet flowers. Its rich and symmetrical folds are weighted into place by heavily jewelled tassels

(Below) Idare made this flower-like negligée of soft green Georgette crêpe over pink, thickly embroidered with gold from knee to hem. The girdle is a harmonious blending of pink and mauve ribbons, and the quaint little cap is a bit of fine lace and faille ribbon put together with Idare's own delightful ingenuity

A Chinese coat of orchid coloured Georgette crêpe is bound to be a delightful affair, but it has an added air of originality when Idare places four little bows with an amusing touch at regular intervals up the back. Altogether it has that charmingly careless look that a woman takes so much pains to attain



Rita Martin



Rita Martin





A quaint little tucker of net and some narrow flutings of the dimity or of the organdie which makes the frock are two explanations of its charm. The short sleeves, the tight bodice, and the bouffant skirt are others, and a fluffy be-ribboned petticoat may be still one more



This frock is simplicity itself turned into white voile. The skirt is tucked and the waist is trimmed with an excellent imitation lace edging, and it is offered at an extraordinarily reasonable price; \$16.50

As simple and demure as one could wish is this frock with bands of tiny vertical tucks as its only trimming. The upper three sketches are original designs by Porter Woodruff



The strictest school authorities couldn't find fault with this girlish frock of crêpe Georgia, trimmed with pleated ruffles; price, \$26.50



White net is charmingly youthful in this fluffy graduation frock with many rows of cordings on each of the three tiers that make the skirt, and a narrow fluting edging the collar and sleeves; \$26.50

The designer thought of all the delightful qualities that belong to the sweet girl graduate and then put them into this fluffy bouffant frock which may be of dimity or organdie. Tiny cordings finish every edge and long ends of narrow white ribbon flutter front and back

Note — Patterns of the three upper designs will be cut to order in size 36 bust measure; price, \$3; sizes 38 to 40 bust measure, price, \$5. The \$5 service includes a pinned as well as a flat pattern

COMMENCEMENT DAY is the first tremendously important occasion in the life of the young girl. It usually marks the end of her school-days and the beginning of the most carefree and delightful period of her life. And while it is not quite as important an event as her début, and by no means as serious an occasion as her wedding, it is nevertheless a day which she will always remember and an occasion at which she naturally wishes to look her daintiest and prettiest.

There was a time when a graduation dress assumed an importance second only to the wedding

#### YOUTH AND SIMPLICITY STITCHED INTO

#### FROCKS FOR THE SWEET GIRL GRADUATE

dress. It was an elaborate affair, ornamented with lace and delicate needlework and adorned with many fluttering ribbons. No doubt, in many cases, it was far more elaborate than was appropriate for the occasion or the youth of the girl. And, because of this and a tendency towards a spirit of rivalry in dress, there has, during the last few years, been a complete change of feeling about this matter. Many schools have adopted the plan of having all the graduates dress alike and very simply. Other schools have limited the amount of expenditure for these

(Continued on page 100)



## UPON SUCH CORSETS AS THESE

DEPENDS THE SLENDER SILHOUETTE

REQUIRED BY SCANT SKIRTS

AND THE FASHIONS OF 1918



*A point of special interest in this corset is the seams, which are all reinforced by a double row of stitching, which prevents their pulling out; \$10.75*

THE corsets on this page are comparatively reasonable in price. A cheap corset is seldom a good investment for any but a slender woman, and while price has been a consideration in choosing all these models, quality has in each instance been thought of first.

The corset at the upper left of the page is made for a rather heavy figure. It is substantially boned and comes well down over the hips. There are inserts of elastic at the front to give the desired flat effect here and to hold the corset in over the thighs. The top is cut with a new bust gore which permits the figure to settle well into the corset when the wearer is seated, a thing which is very important in the well-corseted figure. The corset is made of a fancy coutil in flesh tones and trimmed with a flat band of silk embroidery with a narrow lace edge as a finishing.

## A CORSET FOR SUMMER WEAR

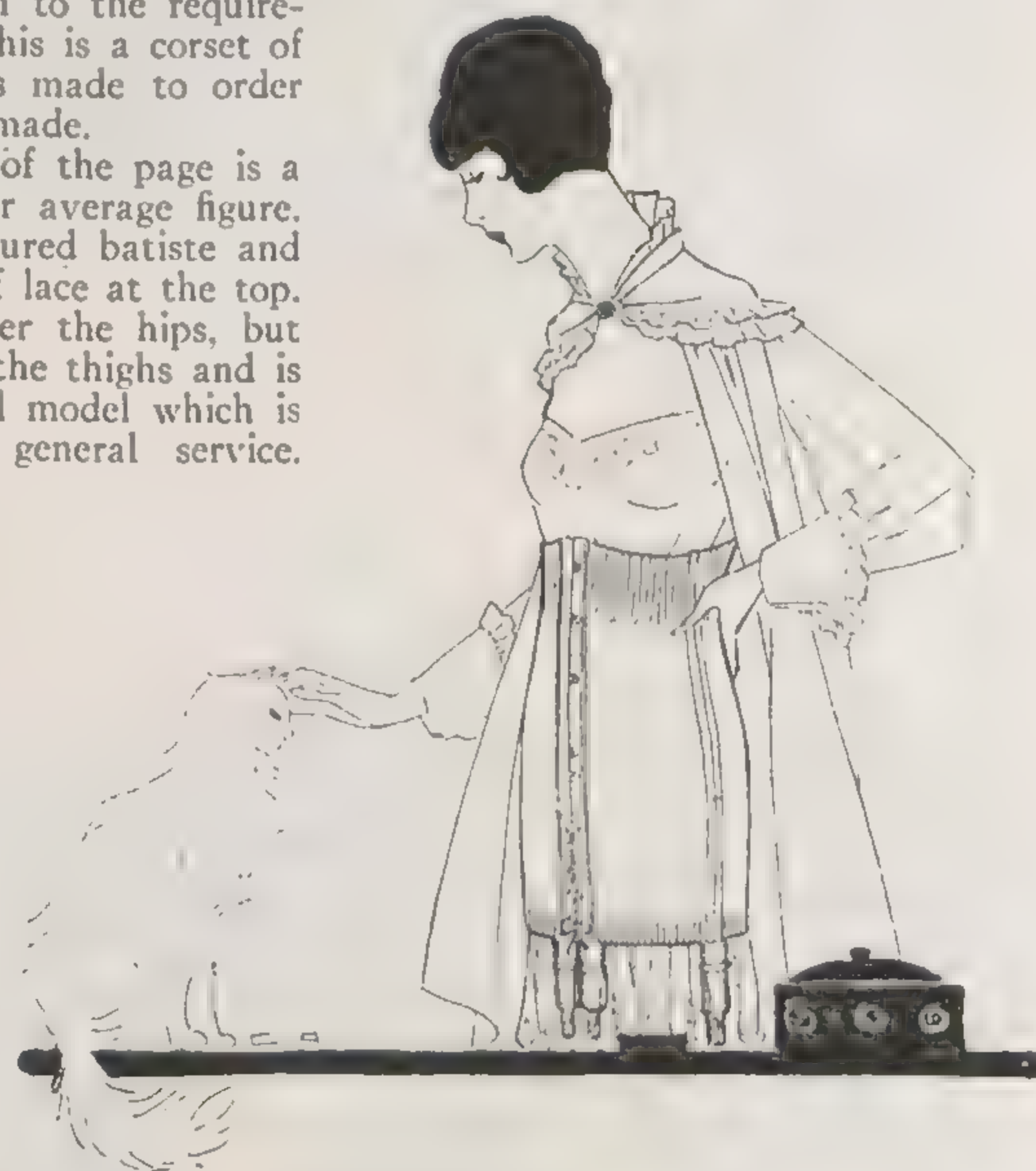
At the upper right is a corset in flesh coloured silk brocade trimmed with an Irish lace edge. This is a rather light corset, well suited to summer wear, and is best adapted to a medium figure, although a slight figure will not find it too confining. This model laces in front and so assures the unbroken line in back, which is so necessary in these days of scant skirts and straight slender lines.

At the lower left of the page is a corset of brocaded silk tricot—a most attractive new material, which holds its shape in spite of its softness. The seams are bound with satin, and the back of the corset is finished with a tiny satin twilling at the top. A band of elastic across the front makes it very flexible and comfortable. An excellent point about this corset and about the model above it, and the one at the lower right of the page, is the fact that all the seams are especially reinforced by a double row of stitching which absolutely prevents their pulling out under any strain.

## A GOOD SPORTS CORSET

At the lower right is a corset in pale pink woven rubber. It is boned over the hips and has two double rows of boning at the back. There are lacings below the front clasp, which is flexible at the top, and the top of the corset is so woven as to conform to the requirements of the figure. This is a corset of a type one usually has made to order and seldom finds ready-made.

At the lower middle of the page is a corset for the slender or average figure. It is made of flesh coloured batiste and trimmed with a band of lace at the top. There are no bones over the hips, but the corset is long over the thighs and is a well designed graceful model which is particularly good for general service.



*(Above) This lightly boned model for a medium or slender figure is made of a most attractive new material that is called brocaded tricot; \$14.50*



*(Above) This corset is an excellent one for sports wear or motoring as it is designed with comfort as the most important consideration; \$13.50*

*In these days of the straight slender silhouette even the very slender woman chooses a corset which is long over the hip; \$5*





The clever bootmakers have combined leather with broadcloth or suede and used two tones of brown or grey on the same shoe. Pumps and oxfords are apt to be graceful French heeled affairs, unless they are trim practical models for the war worker

## SPRING PUTS ITS BEST FOOTWEAR FORWARD

A Feminine Version of the Practical Oxford  
Is the Leading Shoe for the Spring; Clocking  
And Drawn-Work Trim the New Stockings

SHOES FROM CAMMEYER AND HANAN



As inevitable and smart as blue serge is the clocked stocking. The white oxford and the flat-heeled pump are appearing to excellent advantage in company with the most exclusive frocks now

A SUMMARY glance at the shoes for spring shows no radical change from the styles of last year, but a more careful survey reveals a very marked tendency towards the oxford. This season it is not the heavy, almost masculine, flat-heeled oxford of other springs which is making its appearance, but a truly feminine product, extremely high-heeled and with a gracefully pointed toe. The patent leather version of this shoe was occasionally seen last year on very smart women and has steadily gained in favour until now it is the shoe of the season. Each designer attempts to make the vamp of his last a trifle longer, a trifle narrower, and as flat as possible with due regard to comfort. This question of comfort is, as always, the chief consideration on which the niceties of shoe modelling are based.

The problem of national economy has

not seriously affected the footwear situation as yet. The Government, it is true, has taken up the question of the conservation of leather with the bootmakers, but the result of their joint decision has not become apparent in the shoes which appear in the shops. The Government has asked bootmakers not to make the shoes any higher than eight and one-half inches, and, therefore, the new boots,—by which we mean, not the boots that are now in the shops, but the boots that are now on the benches of the shoemakers,—will not exceed this meas-

urement from the point where the heel is joined, to the top of the upper. It has also been decided to restrict colourings to black, two shades of tan, two shades of grey, and white. These restrictions, however, will not be apparent immediately, as they apply only to the original skins, and there are, of course, a great many skins now in the process of being tanned and made up into boots.

Whatever the material of which footwear is made, we may be certain that the American woman will insist upon well-cut shoes, fash-



A dropped stitch is a catastrophe on a sock, but it may be a triumph on a stocking. The cobweb silk stocking demands as attractive a complement as this slate grey oxford or the high boot



A buckle of platinum-finished metal inlaid with rhinestones gives that expensive look to even the plainest satin slipper



A smart shoe is all the smarter for being dressed up in a charming hand-made buckle of cut steel in this unusual design

ioned from a graceful and comfortable last. The American woman has worn the finest shoes in the world for so long that this high standard is thoroughly inculcated in her mind, and even should she be forced to wear cloth shoes with the barest apology of a leather tip, as the French woman is now doing, she will have beautiful workmanship and expert designing. One is agreeably surprised to find that the price of shoes has not advanced to any great degree. This may be explained in part by the fact that no army, however eager, could march very far or very efficiently in the soft fine leathers used for the majority of summer shoes, and that a supply of this leather, sufficient for immediate needs, is now on hand.

There are many distinctive details to be found in the various interpretations of the oxford, and the shoes sketched on

(Continued on page 90)



On the shelf is the slipper to be worn with or without spats. It may have the charmingly old-fashioned Louis Philippe heel; in satin one is trimmed with an ornament of silver rosebuds and leaves

Silk and wool, separately or together, are the basis for this tempting array. They come in different weights, for sports, town, and evening wear,—it gives one a good excuse for owning several pairs



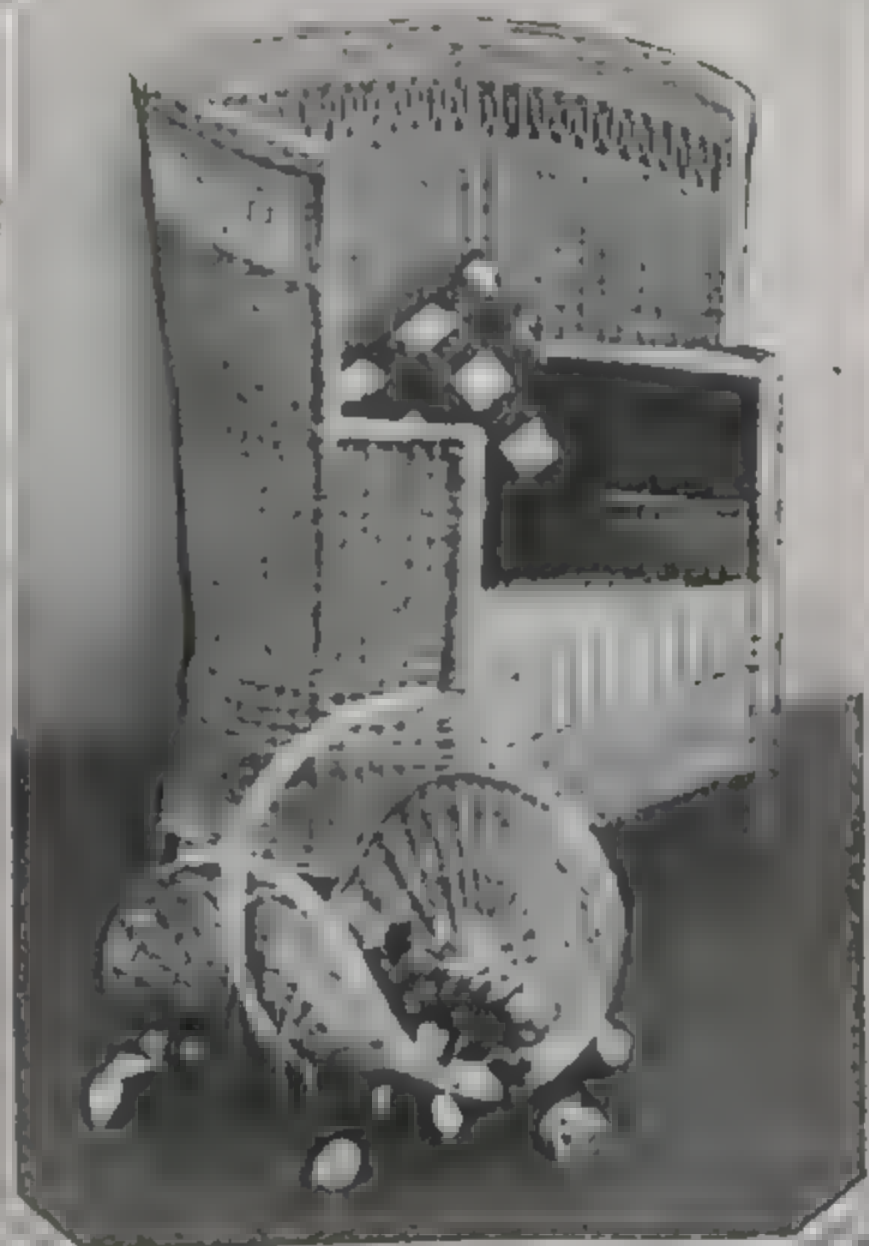
## NEW AND CHARMING SPRING FURNITURE FOR

## PORCHES AND SUN ROOMS SHOWS THESE

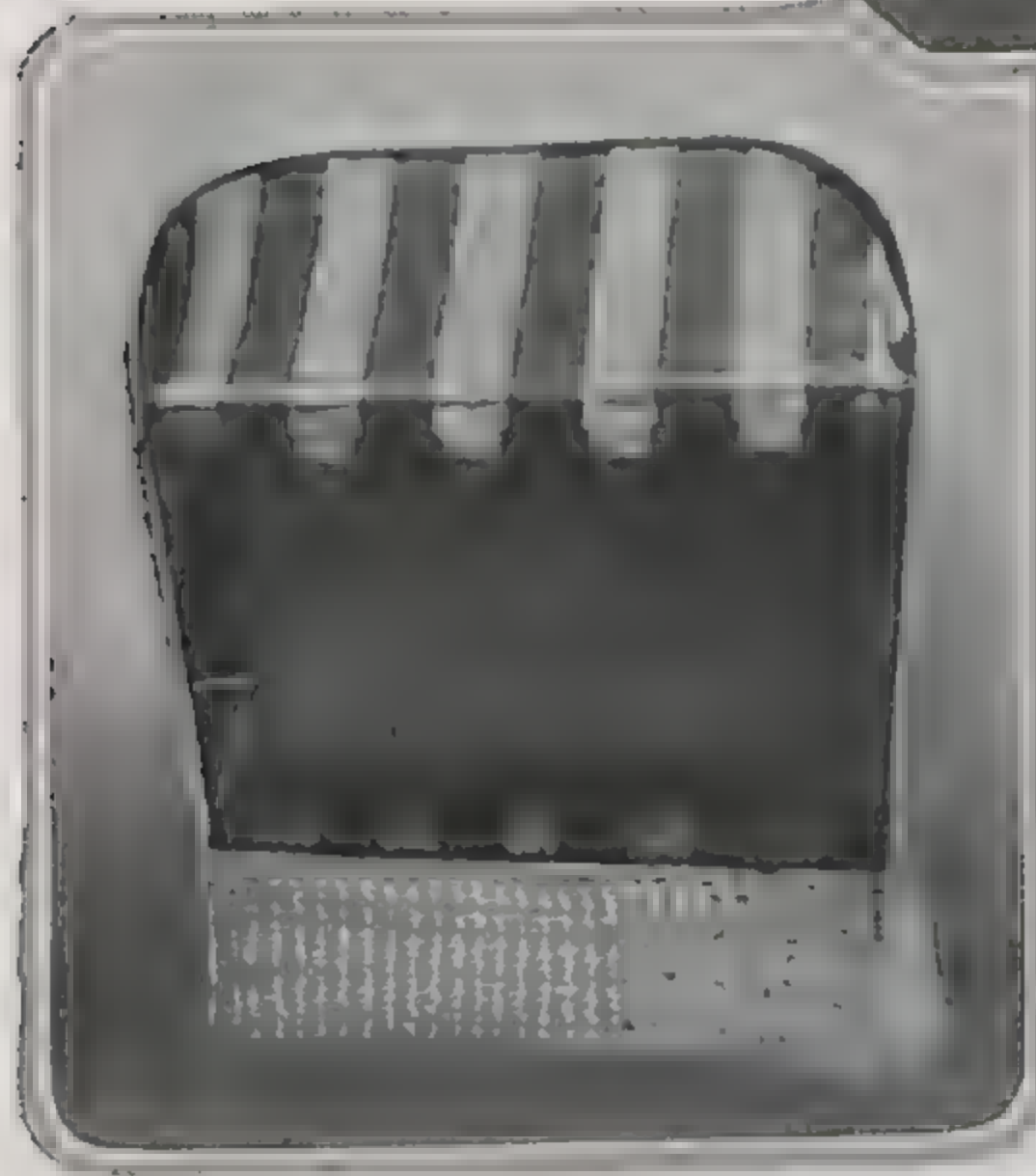
## DESIGNS IN WICKER AND IN PAINTED WOOD



(Above) A windowed corner and this painted furniture with an unusual tree design provides just the right setting for a tempting breakfast or lunch. The furniture comes in old ivory, Naples yellow, and a soft grey green; table, 2 by 6 feet. The stand for the samovar has a convenient shelf below; from Mrs. A. Van R. Barnewall



(Left) The lover of odd but graceful wicker pieces should treasure this Highgate chair and the basket shown with it. The chair with side pockets for one's knitting and an entertaining book is a pleasant retreat that invites the idle hour; from Joseph P. McHugh and Son



(Left) Its spreading arms and ample proportions make this reed chair an unusually comfortable one. It may be painted any colour to accommodate its surroundings; the Reed Shop

The summer porch or loggia will be enhanced by this wicker furniture in a new design as comfortable as it is graceful. It comes in natural wicker, or it may be painted any colour. Novel, too, is the mirror-topped table, one of a nest of three; from Joseph P. McHugh and Son

Reminiscent of Ostend is this two-seated willow sun chair with brilliant wide stripes of orange and green on cushion and awning. It is protection against the rays of the sun and cool breezes alike; height, 5 feet, 8 inches; from Joseph P. McHugh and Son



(Right) While April breezes are still blowing, the sun parlour attractive with spring blossoms is perhaps the pleasantest place. Here is a smart combination of Venetian lacquered furniture decorated in mustard yellow; it combines a luxurious settee with a variety of cushions, rush-seated chairs, a green and blue striped upholstered chair, a standing bird-cage, and a pair of old Spanish oil-jars, and a tall stand for greens as well; from Chamberlin Dodds



## S E E N i n t h e S H O P S

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York*



*With each small picoted ruffle on the cuffs and the surplice collar of this fine white voile blouse goes insertion of narrow Valenciennes lace; \$5.95*



*An envelope purse well chosen is one of patent leather with rows of red stitching and a gold-plated clasp; 6½ inches long; \$7.50*



*This Georgette crêpe blouse, in soft colourings, combines the advantages of simple tailored lines with dainty flutterings and Valenciennes lace; \$6.95*

THE inevitable reaction against false economy in the buying of clothes has been followed by an equally sensible reaction against the use of unnecessarily and depressingly sombre colour schemes. While khaki colour and olive drab and the various other military shades of tan are often used as the predominating tones, brilliant touches are introduced in many delightful ways. When there are so many charmingly patterned foulards to be had, dull monotony in dress really has no excuse for being. And even when one dark tone is used, it is often re-

lieved, by gayer brightening colours.

This is illustrated in the attractive combination of foulard and Georgette crêpe sketched at the lower left on page 63. The crêpe overdress is finished with wide pointed tucks, which serve to emphasize the narrow ankle line lately approved by Paris. Bright beads—they're for cheer—appear on the flaring cuffs and are repeated on the long heavily fringed sash ends. In either blue and white or black and white foulard with blue or black Georgette crêpe, this frock would be extremely useful to wear for shopping expeditions and lunch in town on the first summer days. A more tailored interpretation of the foulard frock is sketched at the lower right on the same page. Wide bands of serge extend the length of the skirt both back and front and

form the skeleton of the bolero on the blouse. The girdle is a soft cerise satin ribbon, and the collar and tiny vestee are daintily made of white embroidered batiste. This foulard is really unusual, with its design of cerise and white cherries on a navy blue ground.

The narrowest of tucks and the smallest of satin-covered buttons are used on the Georgette crêpe frock sketched on page 63 at the upper left. Whether the colour of the whole frock be navy, tan, dull blue, or grey, the soft sheen of the satin collar and cuffs contrasts pleasingly with the flat texture of the crêpe.

The frock sketched at the upper right on page 63 is of crêpe de Chine in a very good quality; it is simple in every way, with many rows of cording on the wide loose girdle and the bottom of the tunic.

An unusual feature of this dress is that the rather tight underskirt is made entirely of the crêpe de Chine, instead of being a silk slip foundation banded with crêpe de Chine, as is often the case with moderately priced frocks. The soft double fold forming the collar is another well-executed touch. Navy blue, a dark grey, soldier blue, bisque, flesh, black, or white compose the attractive range of colours in which this frock may be had.

The Georgette crêpe blouse sketched at the upper right on this page is cut after the fashion of a simple linen or tub silk



*The drawn-work, the narrow filet edging, and the sewing of this blouse are all done by hand, and the fabric is especially soft and sheer; \$10.50*



*The finely pleated ruffles and narrow tucks merely point the irreproachable quality and workmanship of this blouse of either flesh pink or white crêpe de Chine; \$5*

A blouse of good linen always retains its smartness. One with filet lace on its well-cut collar has pearl buttons and stitched tucks that give a tailored appearance; \$6.95



*These rubber-soled white canvas shoes will answer the needs of the Red Cross worker; ten-inch boot, \$4; high-heeled oxford, \$3.50; the oxford with medium heel, \$3.50*





A Georgette crêpe frock with satin collar and cuffs will have no trimming but narrow tucks and tiny satin buttons; \$65



The envelope purse is smartest in shape. This one of dull patent leather has three compartments and comes in various colours; \$3.50

blouse. Its soft colouring, however, and its use of fine Valenciennes lace take from it any suggestion of the severity of the so-called tailored blouse. The collar and cuffs are of white Georgette crêpe edged with lace and flutings of the crêpe, while for the rest, one has the choice of bisque, French blue, grey, or flesh colour. The surplice blouse shown just opposite on the same page is of fine white voile with narrow Valenciennes insertion between the picoted voile ruffles on the collar and cuffs.

The sketch in the middle near the bottom of page 62 shows a blouse made of a new fabric called tiré-carré; it is very soft and sheer and altogether lovely. A narrow edging of real filet lace outlines the collar and cuffs and the deep opening at the throat, which is held together by crocheted silk buttons and loops. The drawn-work, the lace, and the actual sewing are all done by hand.

#### BOUSES AND BAGS

Of flesh or white crêpe de Chine is the blouse sketched at the lower right on page 62. Its fine knife-pleated ruffles and narrow tucks serve to bring out the excellent quality of the material and the workmanship. Good linen is undoubtedly one of the most satisfactory fabrics for the making of a blouse. In the lower left-hand sketch on page 62 it is used with real filet lace finishing the well-cut collar. Medium-sized pearl buttons and stitched tucks give this blouse a very tailored appearance.

The purse carried by the well-dressed woman is as essential a part of her costume as her hat, and while a great deal of favour is being shown the large-bag of silk or leather, the small flat purse is still the smartest. The sketch in the middle at the top of page 62 shows an envelope purse of black patent leather in which rows of red stitching match the red stripe of the black moire lining. The tip on the flap is of gold plate, and a small leather change purse is included.

Long-grained patent leather with a dull finish is used in the envelope purse sketched at the top of this page. One

of its three compartments is fitted with a gilt frame and clasp and lined with grey suède cloth, and a convenient leather change purse and mirror are provided. This purse comes in many of the new spring colours,—a lovely dark old-blue, dark green, brown, and also black.

An afternoon bag especially designed for those in mourning is made of Georgette crêpe and lined with grosgrain silk, with a shirred inside pocket; it is shown at the bottom of this page. The draw-strings are of grosgrain ribbon, and a wide band of crêpe with a tassel and balls finishes the bag.

#### NEW WHITE CANVAS SHOES

The sketch at the bottom of page 62 shows a number of rubber-soled canvas shoes of a new type, much superior to any that have hitherto appeared; yet the prices of this footwear are extremely reasonable. The smooth white rubber soles are moisture proof, and the rubber cap on the heel softens the shock of the step; both the quality of the canvas uppers and the last on which these shoes are cut are very good. Nowadays, when so many women are taking part in canteen and Red Cross work, there is a greatly augmented demand for a well-cut and reasonably priced white shoe, which this particular make answers to excellent advantage.

At the extreme left in the sketch is shown a ten-inch boot, fashioned on a graceful and comfortable last; the heel is moderately low, but not flat. Some women cannot comfortably wear anything but a high heel, and for them the oxford in the middle of the sketch will be found a wise selection. This shoe, like all the others shown in the sketch, has the rubber sole and the rubber-capped heel. A sensible and good looking oxford with a medium heel is pictured at the right in this sketch of the collection; this model will probably be found the most generally practical for canteen work and for Red Cross activities. The polish illustrated in the sketch is especially recommended for canvas shoes, as it is very easily applied and requires only a moment to dry thoroughly; price, 25 cents.



This frock is made entirely of crêpe de Chine, even to its underskirt; the rows of cording are a becoming feature; \$20



The dark frock of Georgette crêpe and foulard, so useful for shopping trips, may have such cheering touches as bright beads on its cuffs and sash ends; \$68



The afternoon bag designed for the woman in mourning is of Georgette crêpe with a lining of grosgrain silk. There is a wide band of crêpe in the middle and the bag is finished by a tassel and balls; \$15



A foulard frock with a design of cerise and white cherries on a dark ground, has bands of serge panelling the skirt and outlining the bolero of the blouse; \$29.50



# THE YOUNGER GENERATION

MODELS FROM MISS RICE



*It must be a pleasant fate to be a party frock as white as the frosting on the cake that comes to every worth-while party, with ribbons as pink as the candles that boast the hostess's age. We are sure that life must be just one joyous occasion after another for this one of soft white net with its shirred bands of white organdie and its dainty flesh pink satin ribbons run through the bands at neck and sleeves and waist and skirt bottom. It is for a little girl of eight or twelve*

*They should have called it "Cherry Ripe"—this cool little frock of crisp white dimity with its rose striped linen bands and its gay appetizing cherries of taffeta silk. The cherries are just the colour a cherry should be, and they hang as temptingly from the narrow girdle as any cherry ever hung from a fruit-laden branch. An industrious little maid wears the frock, but when she appears every one else finds it very hard to stick to her knitting. The little maid is six or maybe ten*



*One way for a little girl of six or ten to rival the freshest spring blossom, is to wear a frock of rose coloured linen crisply finished with bindings and a belt of white piqué. A blouse of white organdie is worn under the Eton jacket, and a hat of rose coloured linen and straw is worn above it all. A congenial companion is the gay plaid frock of blue and green gingham with sleeves and bands of piqué, cross-stitched with black silk. It is worn by a little girl of ten or twelve, under a blue milan straw hat with fluttering blue grosgrain streamers trailing over her shoulder*



*Summer days and dimity frocks are almost synonyms when one is eight or ten. The skirt and Eton jacket of this frock are of lavender and white striped dimity, the bands are of white dimity, and the hat—which has been discarded in favour of hoop-rolling—is of both. Appliqué silk flowers blossom gaily on the front of the frock. The small Kate Greenaway person who is waiting her turn at the hoop, wears a frock of old-blue and white striped marquisette and a tan straw hat edged with navy blue grosgrain ribbon, cartridge pleated, and trimmed with long streamers.*



## VOGUE PATTERN SERVICE



Frock No. H4250. Already the young girl graduate-to-be is planning frocks for June; this design fororgette crêpe, organdie, or voile may be worn at commencement or for afternoon and informal dinners



Note—Patterns of designs illustrated on this page are in sizes 34 to 40 inches bust measure; 34 inches bust measure is equivalent to 16 year size, and 36 inches bust measure, to 18 year size



Waist No. H4246. Skirt No. H4247. The graduation frock, fashioned of some simple white material, must be kept simple, but it may be trimmed with touches of real filet lace; the narrow bands are daintiest



Waist No. H4248. Skirt No. H4249. The skirt starts with one thickness of flesh organdie, but the lower part, which is also pink, uses two. The organdie quillings are double, the surplice bertha, single

Frock No. H4243. Here are new ways to use squares of lace or beaded medallions. They even hang from the loose cuffs of the graceful sleeves, and all of them call attention to the good points of this frock fororgette crêpe, organdie, or voile

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size and order from:

VOGUE PATTERN SERVICE, 19 WEST 44TH STREET, NEW YORK CITY

Vogue patterns may be purchased at the Vogue Pattern Rooms and at the shops listed below:  
NEW YORK CITY: B. Altman & Co., Fifth Avenue and 34th Street—Vogue Pattern Room, 19 West 44th Street

BROOKLYN, N. Y.: Abraham & Straus

NEWARK, N. J.: L. Bamberger & Co.

ATLANTIC CITY, N. J.: Braunstein-Blatt Co.

PHILADELPHIA: Empire Building (Room 304), 13th and Walnut Streets

LANCASTER, PA.: The Donovan Company

RICHMOND: The Gift Shop, 320 East Grace Street

ATLANTA: The Smart Shop, Connally Building (Room 203)

BALTIMORE: The Jennings-Thomas Shop, 526 North Charles Street

PROVIDENCE: Gladding Dry Goods Co.

BOSTON: 149 Tremont Street (Room 605)

BUFFALO, N. Y.: Flint & Kent

PITTSBURGH: Joseph Horne Co., 5th and Penn Avenues

CLEVELAND: Halle Brothers, Euclid Avenue

CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: Vogue Pattern Room, 233 Grant Avenue, Joseph Building

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House, Brems Building

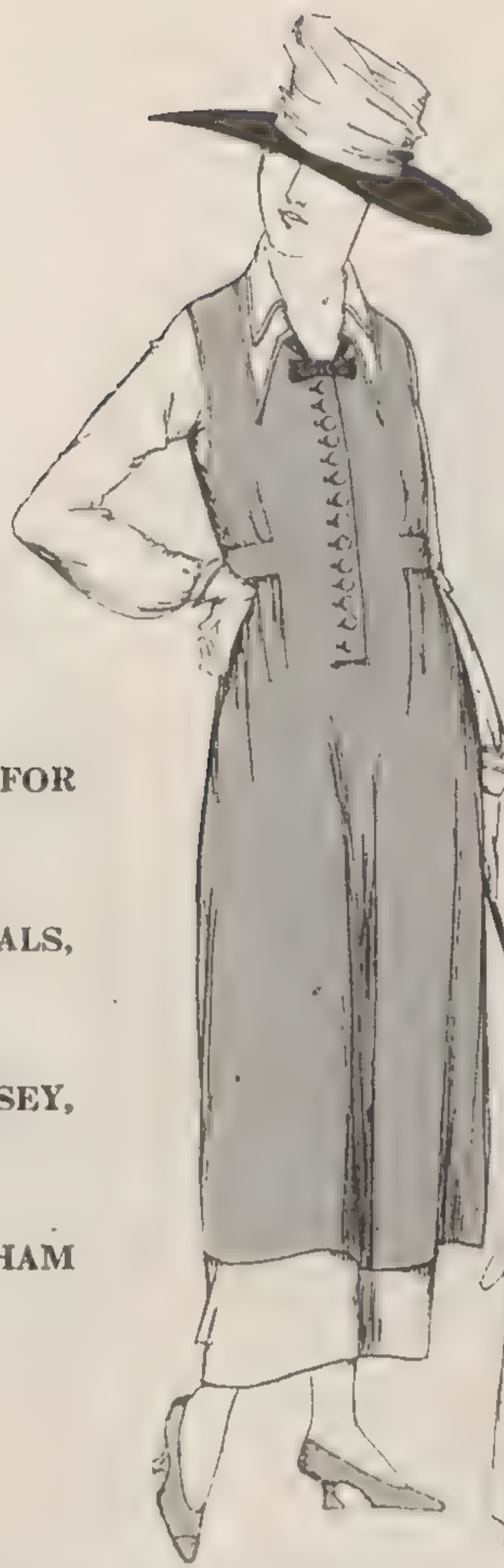


Waist No. H4244. Skirt No. H4245. This graduation frock, very attractive in its simplicity, has an overjacket and ribbons of crisp taffeta; the frock itself may be oforgette crêpe, organdie, or voile





FROCKS SUITABLE FOR  
SPORTS MATERIALS,  
SILK, SATIN, JERSEY,  
CALICO, AND GINGHAM



Waist No. H4028. Skirt No. H4029. The Russian blouse requires  $3\frac{1}{4}$  yards of 40-inch material; the two-piece skirt measures  $1\frac{3}{4}$  yards

Waist No. H4075. Skirt No. H4076. Just  $4\frac{1}{2}$  yards of 54-inch satin will make this becoming slim frock with its becoming surplice collar

Overblouse No. H4227. Underrock No. H4228. The underdress may be of linen crash; the overdress oforgette crêpe in some vivid tone

Frock No. H3965. This is a one-piece frock which cleverly cuts its tunic and belt in one piece to give a particularly slender line



Frock No. H4189. The unusual sleeveless overblouse requires  $2\frac{3}{4}$  yards of 40-inch material, and the one-piece underdress 4 yards of 36-inch material

Waist No. H4091. Skirt No. H4092. Four yards of demurely patterned calico are required for this frock, which is cut with its waist in three pieces

Waist No. H4298. Skirt No. H4299. The one-piece frock effect may be achieved with a separate waist and skirt, which may be of crêpe de Chine

Waist No. H4211. Skirt No. H4212. To fashion this slip-on overblouse requires  $1\frac{1}{8}$  yards of duvetyn. The pattern includes the underblouse



THESE PRACTICAL SUITS AND TOP WRAPS ARE DESIGNED  
TO MEET THE DEMANDS OF THE SPRING WARDROBE



Coat No. H4251. A practical motor coat of natural pongee or serge gives the figure long lines and requires  $3\frac{3}{4}$  yds. of 54-inch material



Frock No. H4210. This includes the one-piece frock and the separate Eton jacket. The costume requires  $3\frac{1}{4}$  yds. of 54-inch material



Coat No. H4213. Skirt No. H4214. The well-cut silk Eton jacket may be made from 2 yards of 40-inch material; the skirt from  $2\frac{1}{2}$  yards



Cape No. H4252. This is a new and graceful way to make wool velours serve in a wrap requiring  $3\frac{5}{8}$  yards of 54-inch material



Coat No. H4162. Skirt No. H4163. A sports suit of jersey may have a collar and belt of crash; only  $3\frac{7}{8}$  yards of material are necessary



Coat No. H4132. Skirt No. H4133. A charming little Eton suit like this may be easily made from  $3\frac{1}{2}$  yards of tub satin, 54 inches wide



Coat No. H4098. Skirt No. H4099. To be used with or without sleeves; the coat requires 2 yards of 54-inch material; the skirt  $1\frac{7}{8}$  yards



Coat and Blouse No. H4230. Skirt No. H4105. A one-piece blouse is included in the pattern, to be worn with the distinctive sleeveless coat





Frock No. H4239. Sizes, 10 to 14 years. Blue chambray may have an attractive collar and cuff set of natural colour linen embroidered in blue



Frock No. H4240. Sizes, 8 to 14 years. A slip-on overblouse of white piqué may be worn to advantage with a one-piece frock of blue chambray



Frock No. H4238. Sizes, 6 to 10 years. This frock has an unusual collar and an excellent arrangement of the becoming fulness of the skirt



Frock No. H4237. Sizes, 8 to 14 years. Sprig-patterned calico may make this frock, with a fine piqué for the cuffs and quaint surplice collar

#### THE MEMBERS OF THE YOUNGER GENERATION WHO CHOOSE

THESE DESIGNS, WILL BE SMARTLY AND CORRECTLY FROCKED



Frock No. H4015. Sizes, 8 to 14 years. The side sections end in interesting pockets; only  $2\frac{3}{8}$  yards of 54-inch width material are required



Smock No. H3073. Sizes, 2 to 6 years. Bloomers are included in the pattern of this smock, which is pretty and practical for playtime hours



Frock No. H4014. Sizes, 8 to 14 years. The underarm gores make the inside of the pockets; only  $2\frac{3}{8}$  yards of 54-inch material will be required



Frock No. H3894. Sizes, 2 and 4 years. This frock requires but  $1\frac{3}{4}$  yards of chambray, with  $\frac{1}{2}$  of a yard of piqué for the smart little yoke



"Tips so tender and sweet  
For Campbell's delectable treat!  
And our tip to you is order a few  
And dine with enjoyment complete."

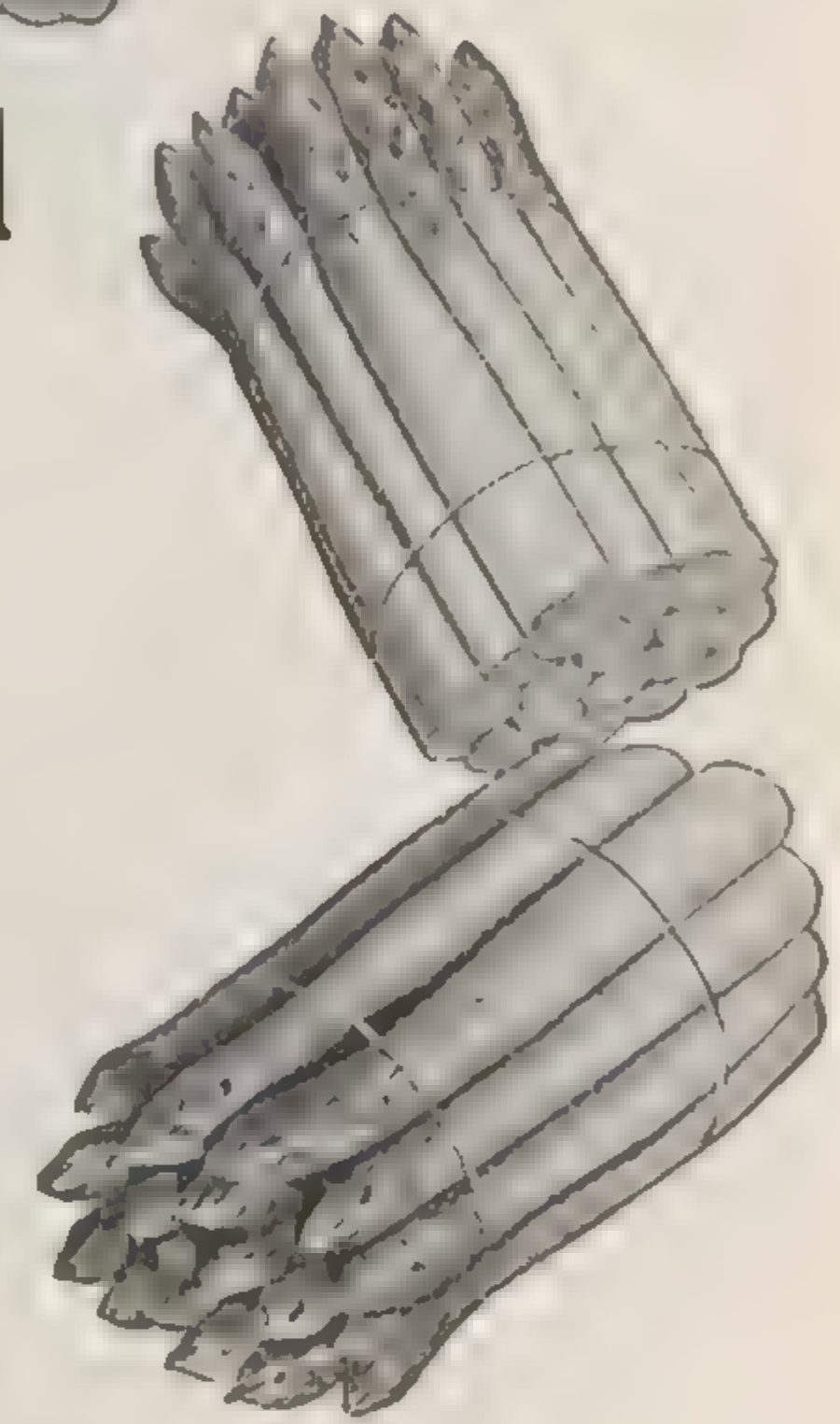


## "Different" and delightful

Who can describe the delicate flavor of fresh tender asparagus gathered in early spring?

Nature never produced anything more palatable and inviting. And in *Campbell's* creamy *Asparagus Soup* you enjoy this appetizing quality in its full perfection.

On your regular meatless days or whenever you want something unusual for a company occasion or a pleasant surprise for any family meal you will find just what you are looking for in



# Campbell's Asparagus Soup

It is always welcome, always salutary and satisfying.

The asparagus we use is grown on our own farms from an imported seed. It is a choice variety of superior flavor—mild, succulent and sweet.

It is cut from day to day as it matures, brought to us fresh from the fields, made into soup the same day. And by means of the Campbell method, we retain all its native sweetness and characteristic savor.

The tips we cut off and handle separately from

the stalks, and cook them more lightly, so to retain their perfect flavor.

We blend them with milk, creamery butter and delicate seasoning. You can make the soup even richer if you wish by adding hot milk or cream according to your taste.

Its nourishing character no less than its delicious flavor should give this wholesome soup a regular place in your weekly menu.

Include it in your next order to the grocer, and have it at hand.

21 kinds

12c a can

Asparagus  
Beef  
Bouillon  
Celery  
Chicken  
Chicken-Gumbo (Okra)  
Clam Bouillon

Clam Chowder  
Consommé  
Julienne  
Mock Turtle  
Mulligatawny  
Mutton  
Ox Tail

Pea  
Printanier  
Tomato  
Tomato-Okra  
Vegetable  
Vegetable-Beef  
Vermicelli-Tomato



# Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL



THE NEW SKIRTS ARE SLIM AND STRAIGHT AND

COATS FOLLOW SUIT AT DIFFERENT LENGTHS



©Stein &amp; Blaine

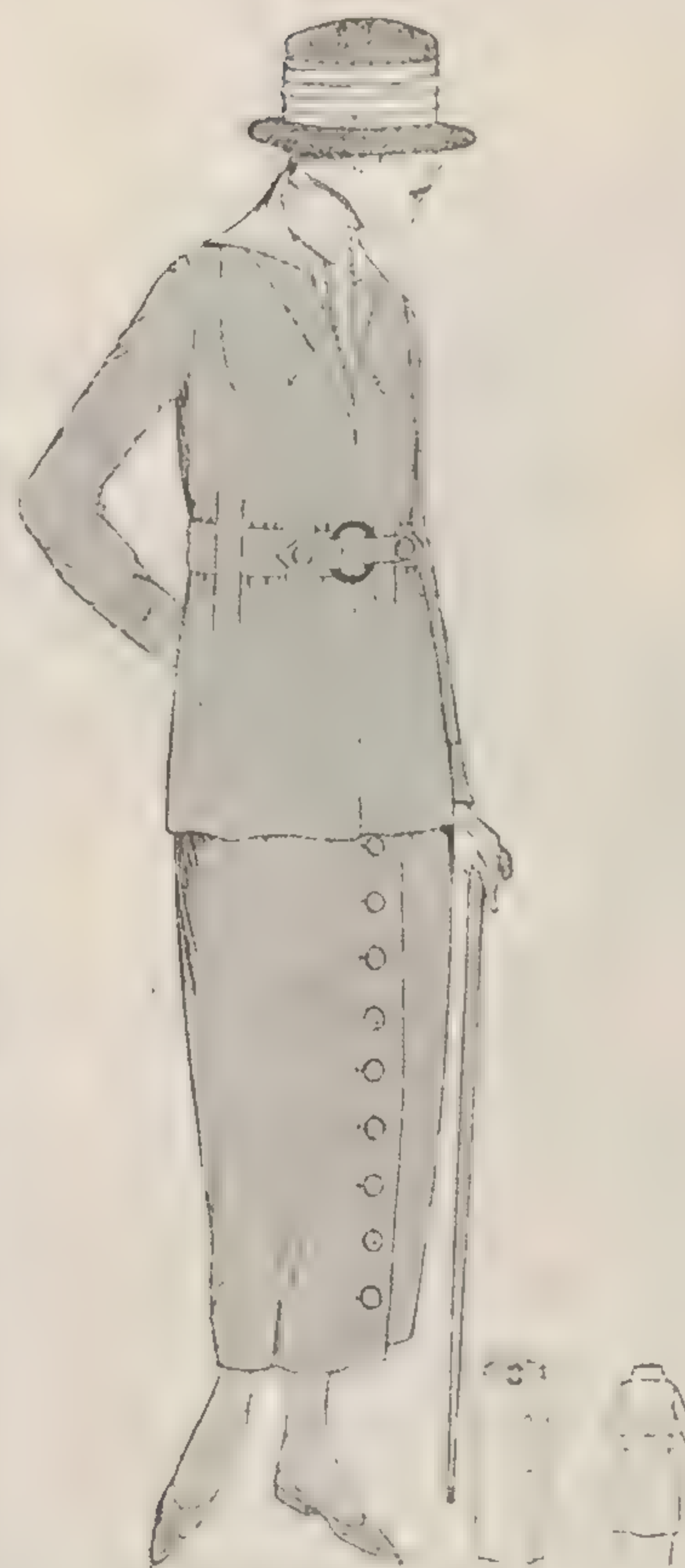
The charm of gay chiffon is delightfully expressed in our graceful frocks, created by Miss E. M. A. Steinmetz. Individuality is allied with simplicity to achieve the feminine note demanded for these war time days.

CAPES, HATS, SUITS, DRESSES  
SUMMER FURS

# Stein & Blaine

8-10 West 36th St.

New York



Coat No. H4215. Skirt No. H4216.  
A becoming and correctly tailored  
Norfolk suit of tweed may be cut  
from  $3\frac{7}{8}$  yards of 54-inch material



Coat No. H4100. Skirt No. H4101.  
This suit is especially designed for  
silk jersey; but  $4\frac{7}{8}$  yards of 54-inch  
material are required for the making



Coat No. H4168. Skirt No. H4169.  
This new way of cutting the side gores  
of a coat requiring but  $1\frac{7}{8}$  yards of  
54-inch material, gives a slim line



Coat No. H4170. Skirt No. H4171.  
A coat requiring but  $1\frac{7}{8}$  yards of  
54-inch material has a raised peplum  
which gives an extremely youthful line





## *Of all the Arts!*

Of all the arts that womankind may borrow to accentuate the beauty that Nature gave, Técla Pearls are the least ostentatious and the most effective, merging their beauty with the throat they adorn, subsiding into the loveliness of womanhood as a finishing touch to the work which Nature left Técla to complete.

*Técla Pearl Necklaces*  
with genuine diamond clasp  
\$75 to \$350

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A VARIETY OF DESIGNS FOR SUITS, EACH  
CORRECTLY SLENDER AS TO SILHOUETTE



AT our most select schools and among the young ladies who are graduates of these schools, Riding, Motoring, Golf and Tennis are sports constantly in evidence, hence, there is always a keen interest to secure the correct and, above all else, the smartly designed clothing for these sports.

The fact that we enjoy the patronage of these young ladies is due, undoubtedly, to the fact that we maintain the closest relations with those English tailors whose Riding Habits, Riding Breeches and sport clothes are worn exclusively by the representative young ladies of England.

Their models, when reproduced or adapted by De Pinna, are made in this country in the identical fabrics used abroad, thus enabling us to present many very smart models in fabrics of Scotch, Irish or English weave that will be found in no other sports clothes for young ladies.

DE PINNA

5th Avenue at 50th Street

NEW YORK



Coat No. H4108. Skirt No. H4109. This distinctive coat features a new collar and cuffs; but 2 yards of 54-inch material are required



Coat No. H4104. Skirt No. H4105. Correctly long and slim are the lines of this suit requiring but  $3\frac{3}{4}$  yards of material 54 inches wide



Coat No. H4217. Skirt No. H4218. An Eton of kimono cut requires but  $1\frac{3}{8}$  yards of 54-inch material; the skirt and girdle require  $2\frac{3}{8}$  yards



Coat No. H4102. Skirt No. H4103. This suit combines materials in a new and becoming way. The belt and side gores are cut in one piece





Discard your cuticle scissors. Try this new way of manicuring and see how easily you can have lovely, well-kept nails.

## The new way to manicure without cutting the cuticle

"Cuticle cutting is dangerous!" "Under no circumstances should scissors or knife touch the cuticle." "Trimming the cuticle is ruinous," say doctors and skin specialists everywhere.

For years women struggled with cut, mutilated cuticle—cuticle that grew dry and rough, that created hangnails and made their hands so unattractive.

It was to meet this great need for a harmless cuticle remover that the Cutex formula was prepared.

With Cutex, you completely do away with cuticle cutting or trimming. The moment you use it, you will be enthusiastic about the way it softens the surplus cuticle—the way uneven, ragged edges and hangnails vanish!

Professional women, women in the public eye, women of social prominence—women who must always be faultlessly correct—these are the women who are especially enthusiastic about Cutex.

### How to manicure the new way

Send for the complete Manicure Set offered below and have your first Cutex

#### This complete Manicure Set for 15c

Tear out the coupon now and mail it to us with 15c and we will send you this complete Midget Manicure Set, which will give you at least six "manicures." Get it today.



manicure. In the package you will find orange stick and absorbent cotton. Wrap a little cotton around the end of the stick and dip it into the bottle. Then carefully work around the base of the nail, gently pushing back the cuticle. Almost at once you will be able to wipe away the dead surplus cuticle. Rinse the fingers in clear water.

After your first Cutex manicure, examine your nails. When you see how smooth the use of Cutex leaves the skin around the base of the nails—how free it is from ragged edges and rough places that make hangnails, you will wonder how you ever got along without it. Try it today. See for yourself!

Cutex, the cuticle remover, comes in 30c, 60c, and \$1.25 bottles. Cutex Nail White is 30c. Cutex Nail Polish in cake, paste, powder, liquid or stick form is also 30c. Cutex Cuticle Comfort for sore or tender cuticle is 30c. If your store is not yet supplied, order direct from us. Address

**NORTHAM WARREN**  
DEPT. 304

114 West 17th St., New York City

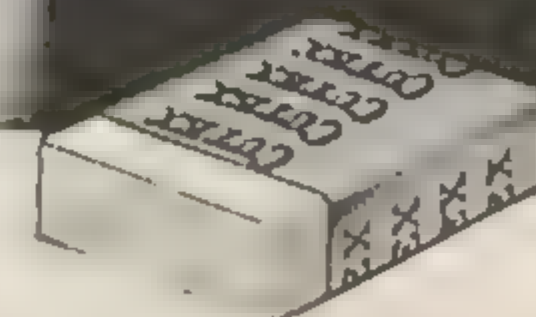
If you live in Canada, send 15c for your set to MacLean, Benn & Nelson, Limited, Dept. 304, 489 St. Paul St. West, Montreal, and get Canadian prices.



Remove all stains from underneath the nails and make them wonderfully clean with Cutex Nail White



Cutex Nail Polish gives just the quick, waterproof finish you want



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Fiber Silk  
Sweater with  
sash and large  
sailor - collar  
\$10.50

## Sweaters and Hosiery for Women and Misses at McCutcheon's

A most attractive assortment of Sweaters, Sweater-Coats, and Slip-ons in all the popular colors, suitable for Spring and Summer Wear.

**Fiber Silk Sweater** (as illustrated) with sash and large sailor-collar (block weave); colors: Watermelon Pink, Copen, Purple, Lavender, Khaki, White, Turquoise, Black, and in Black and White trimmed in Black . . . . . \$10.50

**Sleeveless Shetland Wool Slip-on Sweater**, \$3.75

**Pure Silk Sweater**, Fancy-Stripe design, plaited back, large sailor-collar and sash . . . . . \$25.00

**Shetland Wool Slip-on Sweater**, Angora-trimmed, in pretty color-combinations . . . . . \$7.50

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## Hosiery

*Dependable Qualities at Reasonable Prices*

**Scotch Plaid Hose**, in the various Scotch Clans popular on the golf links . . . . . \$3.95 per pair

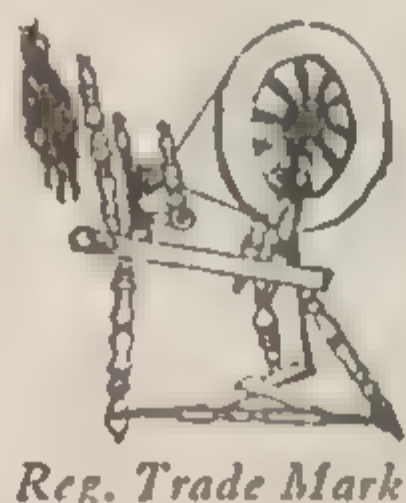
**Open-Clock Silk Hose**; colors: Pink, Flesh, Silver, Gold, and Bronze . . . . . \$2.50 per pair

**Black Silk Hose**, Lace instep, reenforced Silk top . . . . . \$1.65 per pair

**Ribbed Golf Hose**, White Silk and Wool with Self, Black, Gold, Purple, and Green Clocks, . . . . . \$4.00 per pair

*Orders by mail given special attention*

**James McCutcheon & Co.**  
Fifth Ave., 34th & 33d Sts.  
New York



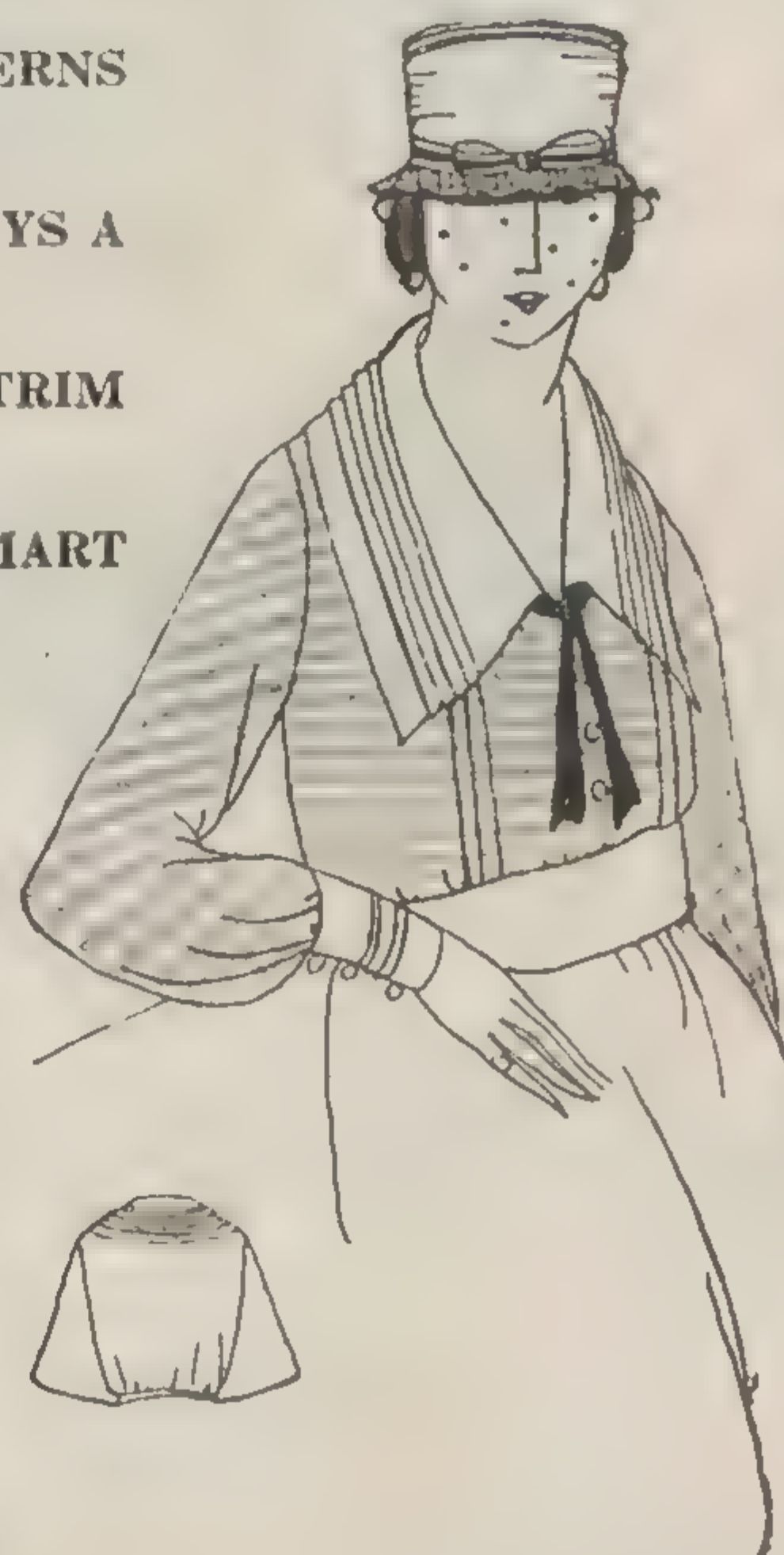
Reg. Trade Mark

Blouse No. H3961. The sleeves and yoke are cut in one piece, kimono fashion, on a blouse requiring  $2\frac{3}{4}$  yards of material 40 inches wide



THESE PATTERNS  
SHOW MANY WAYS A  
BLOUSE MAY BE TRIM  
AND VERY SMART

TWO PARTICULARLY  
WELL - CUT SKIRTS  
ARE OF BECOMING  
TWO-PIECE DESIGNS



Blouse No. H3963. A separate blouse of handkerchief linen may have its collar and cuffs of organdie. Only  $2\frac{3}{8}$  yards of 40-inch material are necessary

Skirt No. H4092. The skirt is cut in but two pieces and requires  $2\frac{3}{8}$  yards of 50-inch material

Skirt No. H4071. This two-piece draped skirt shows an unusual way of combining two materials



Blouse No. H4196. But  $1\frac{3}{4}$  yards of organdie will make this blouse, with its very smart little waistcoat and collar

Blouse No. H4220. A new and smart way to cut a blouse in but one piece, uses  $1\frac{5}{8}$  yards of material 54 inches wide



# LA DORINE

*The Imported Compact Powder*



The traveling bag is ill-equipped indeed unless it has its box of La Dorine. Nowhere is it so difficult to look well-groomed as on a journey; nowhere is ordinary loose powder such a nuisance.

La Dorine takes such a tiny space. It adheres so perfectly. A touch of the pad and the smooth velvety powder becomes one with the texture of the skin. It is imperceptible because there is a tint of La Dorine to harmonize perfectly with every complexion.

To remove all trace of fatigue, most women will need also when traveling, a box of Dorin's Rouge Brunette or Rouge Framboise. These compact rouges are so subtle in the shade, so impalpable in fineness that their use is evident only in the effect of health and well being which they produce.

Dorin's Compacts are not "make-up" in any ordinary sense. They are first aids to daintiness and beauty used by the most conservative women of France and America. They are valued by women prominent in society and philanthropy, leaders in the learned professions, mothers of families, wholesome college girls and others who appreciate that half the secret of beauty is a fresh and radiant complexion.

Be sure that the words "Dorin, Paris" are on the box. There are many imitations of the compact boxes, but the exquisite quality of Dorin preparations defies imitation.

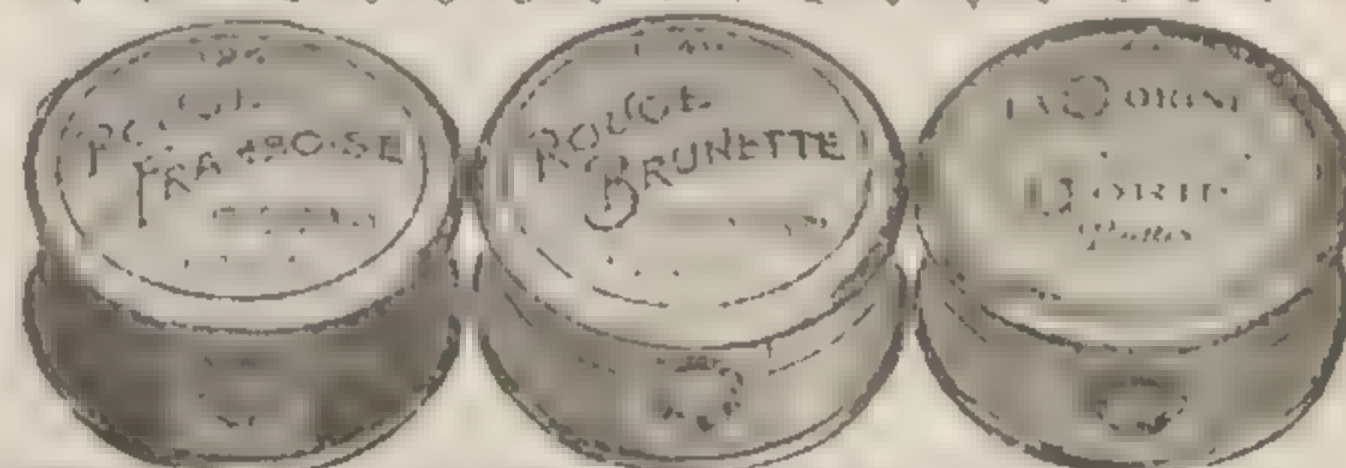
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There are six selected compacts in the Dorin group; four tints of La Dorine powder and two shades of rouge. Powder and rouge differ only in the coloring; the form is the same. All are pure vegetable preparations deposited on small porcelain plaques. Each plaque is contained in a tiny round box with a dainty pad for removing the powder and applying it to the skin. Dorin's powders and rouges have been approved by the *Chef de Laboratoire de Chimie* of Paris and contain nothing that can injure the skin or affect the health. The powder tints are *Blanche*, *Naturelle*, *Rosée* and *Rachel*. The rouge shades are *Rouge Brunette* and *Rouge Framboise*.

## WHAT IS YOUR COLORING?

Send a brief description of your complexion and hair, with 6 cents in stamps to cover mailing for two sample packets (powder and rouge), and Dorin's booklet "The Proper Application of Powder and Rouge."

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F. R. ARNOLD & CO. Importers

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Spring Models  
in

Coats Wraps  
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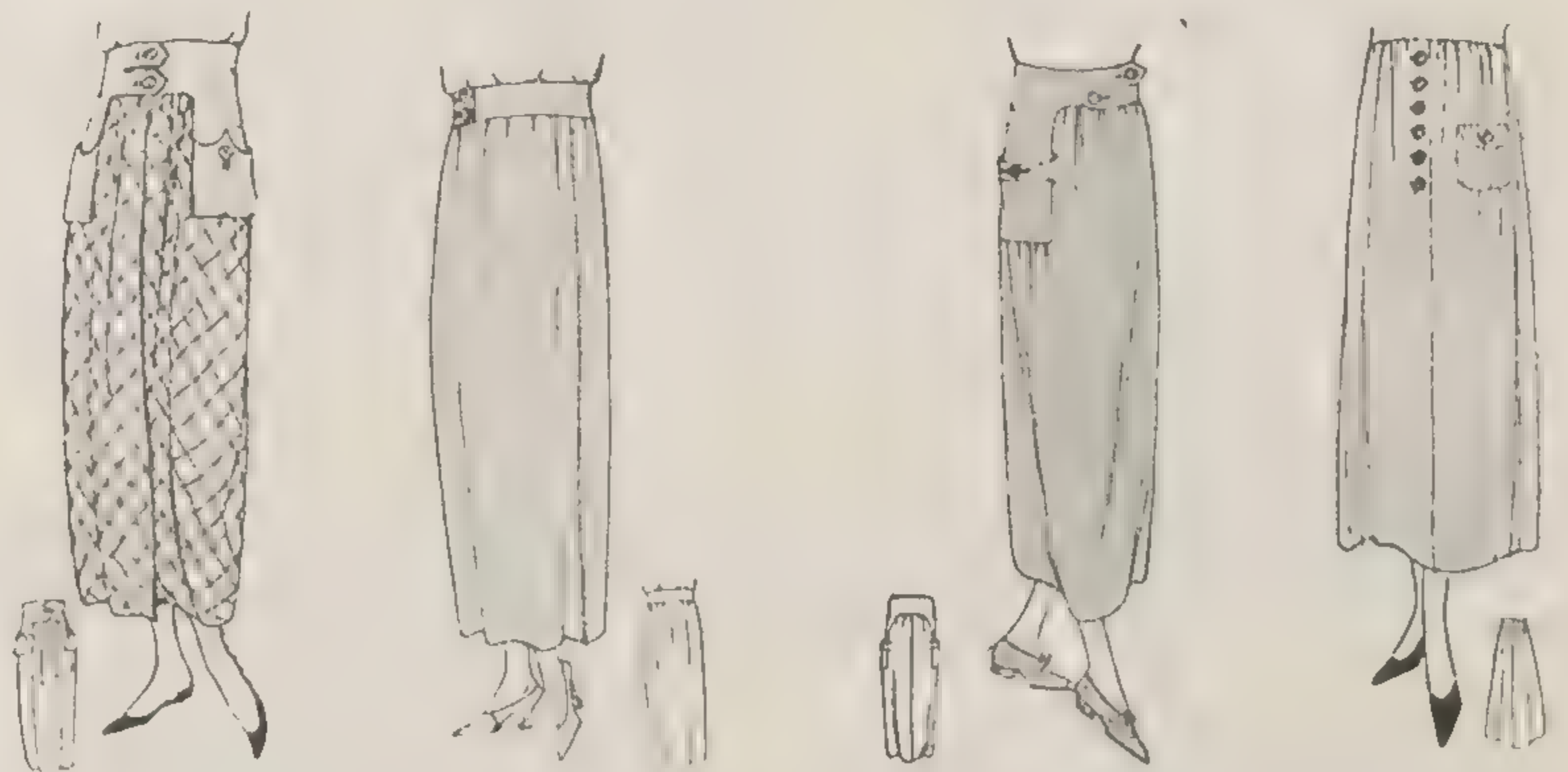
Blouse No. H4069.  
For the softly draped collar and the cuffs,  $\frac{5}{8}$  of a yard of 40-inch material are required; the blouse requires  $1\frac{1}{2}$  yards



Blouse No. H4041.  
A chiffon blouse to match the suit requires  $1\frac{3}{4}$  yards; the collar and vest and cuffs will require but  $\frac{3}{4}$  of a yard



Blouse No. H4235.  
Skirt No. H4062. A becoming convertible collar will result from cutting the front of the waist and the collar in one piece. The skirt is cut in two pieces



Skirt No. H4062. Is cut in two pieces, requires but  $2\frac{1}{4}$  yards of 54-inch material. Skirt No. H4156. Especially designed to be made from 27-inch gingham and requires but  $2\frac{7}{8}$  yards. Skirt No. H4116. Is cut in but two pieces and requires but  $2\frac{3}{8}$  yards of 54-inch material. Skirt No. H2499. A skirt which measures  $2\frac{1}{4}$  yards wide and requires 3 yards of 42-inch material

THESE SKIRTS MAY BE WORN FOR SPORTS OR WITH

A MATCHING BLOUSE TO GIVE A FROCK EFFECT; THE

BLOUSES HAVE PARTICULARLY GOOD LINES





# Resinol Soap

imparts to her skin  
a fresh, *winning* glow

Resinol Soap merits the appreciation of discriminating men and women. The most costly of soaps could not be more delightfully cleansing or purer—indeed few fancy soaps can equal Resinol Soap in perfect freedom from harsh, irritating alkali. In addition, Resinol Soap contains just enough of that soothing, healing Resinol medication to relieve clogged, irritated pores, reduce the tendency to oiliness and pimples, and give the skin that healthy glow which goes with a clear eye and a clear brain.

Resinol Soap is not the "Fountain of Youth" but its regular use will greatly help to preserve the delicate tex-

ture and coloring of a woman's complexion far beyond the time when most women lose them.

Those who have once formed the habit of being beautiful will rarely consent to be without Resinol Soap for their toilet. It helps to build good complexions without making extra demands on your already overcrowded day, and as for expense it doubtless costs no more—perhaps even *less*—than the soap which you are at present using. *Resinol Soap is also excellent for the bath and shampoo.*

Resinol Soap is sold by all druggists and dealers in toilet goods. For a guestroom-size trial cake free, write to Dept. 4-F, Resinol Chemical Company, Baltimore, Md.



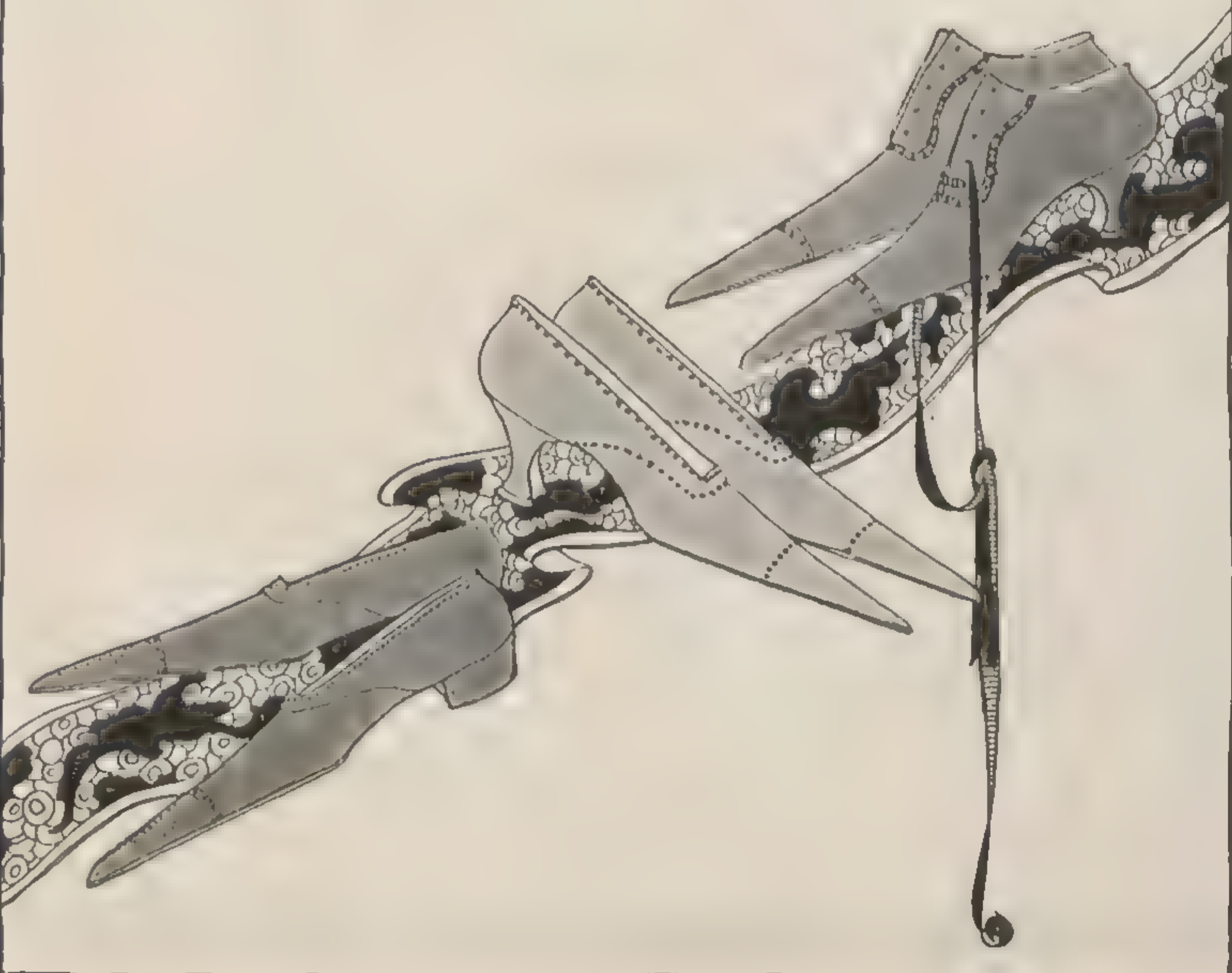


# CAMMEYER

*Branch De Luxe*

*381 Fifth Avenue New York*

Exclusive footwear for Women



*Blouse No. H4119. A button - in - the - back blouse with a new and attractive sash requires but  $1\frac{5}{8}$  yards of 40-inch width material*



*Blouse No. H4232. Both the kimono underblouse and the overblouse, with its unusual belt, are included in this new and becoming pattern*

PEPLUM BLOUSES AND DISTINCTIVE SKIRTS WHICH

MEET THE REQUIREMENTS OF THE SPRINGTIME MODE



*Skirt No. H4060. This skirt is cut in two pieces and requires but  $2\frac{5}{8}$  yards of material 54 inches wide*



*Skirt No. H4067. The free panels may be of transparent material. The two-piece skirt requires but  $2\frac{1}{2}$  yards of material*



*Blouse No. H4195. This blouse may be with or without sleeves or with sleeves of a contrasting material; with sleeves it requires  $2\frac{1}{8}$  yards of 54-inch material*





*Always WILSNAP—  
wherever snap fasteners are used*

WHEN you use Wilsnaps you know—when you reach up your arm to fasten your dress—that Wilsnaps *will snap*—and stay fastened.

Prove it to yourself as so many have done. Have rust-proof Wilsnaps sewed on all your garments. Wilsnaps may be used with security on your heavy materials—the Wilsnap spring holds. Wilsnaps may be used on the sheerest, daintiest fabrics—the Wilsnap spring opens at a touch. Wilsnaps are certain. Wilsnaps are sure. Wilsnaps—always Wilsnaps wherever snap fasteners are used.

THE WILSON FASTENER CO., Makers 117 E. St. Clair Avenue, Cleveland, O.

**WILSNAP**  
REG. U. S. PAT. OFF.  
**FASHION'S FASTENER**



*Look for this card  
—orange colored—  
10c everywhere*





The graceful carriage and feeling of youthfulness that your Spencer Corset gives you, is the result of a Spencer Corsetiere and a Spencer designer working individually for you.

## SPENCER Rejuveno CORSETS

The Spencer Corsetiere in your city takes careful measurements, charting out a description and diagram of your figure according to the Spencer system. This is turned over to a Spencer designer who then designs a corset solely for you, to meet your own individual needs.

Spencer service is unique and distinctive in that it goes beyond the usual made-to-measure methods. We *design* your corset especially for you. It must be made according to your measurements, of course, but instead of merely following these, your Spencer Corset is designed to correct and improve the undesirable lines of the figure, as well as to emphasize and improve the good lines.

This individual corset assures a well-poised, graceful figure. It improves health by properly supporting the abdomen and spine; at night you feel fresh and youthful instead of tired out.

Your Spencer is guaranteed to hold its original shape until worn out; therefore, your outer garments will retain their smart style until discarded.

Look in your telephone book for your local Spencer corsetiere. Write us if you cannot locate our representative. *Send for booklet.*

THE BERGER BROTHERS COMPANY  
143 Derby Avenue New Haven, Conn.



Blouse No. 114182. Both the unusual and becoming overblouse and the two-piece kimono underblouse are included in this particularly good pattern

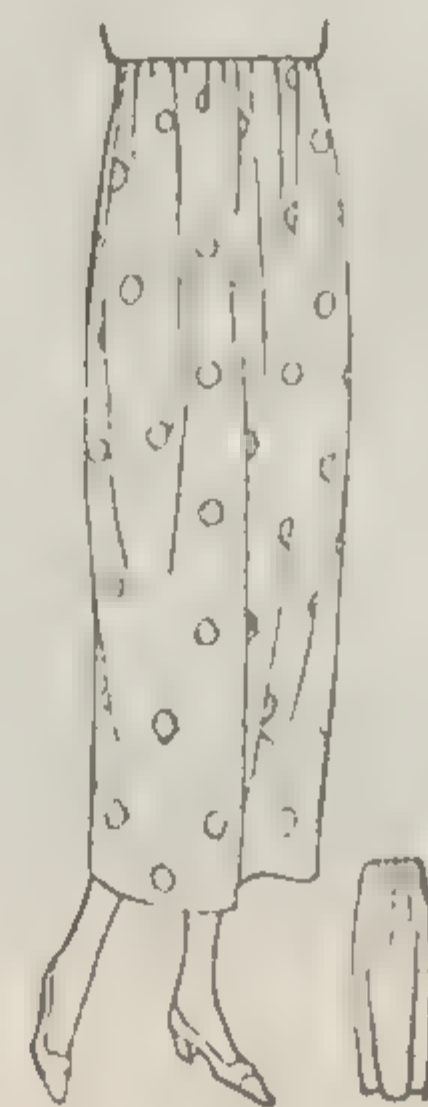


Blouse No. 114120. This waistcoat blouse may be made either with or without sleeves. Only  $1\frac{3}{8}$  yards of 54-inch material are necessary for it

SMARTNESS AND ECONOMY AGREE TO FEATURE THE

SLEEVELESS OVERBLOUSE, SWEATER, AND WAISTCOAT

Skirt No. 114029. A two-piece skirt,  $1\frac{3}{4}$  yards wide, requires  $2\frac{3}{8}$  yards of 40-inch material



Skirt No. 114068. Just  $2\frac{3}{8}$  yards of 50-inch material will make this attractive skirt for sports wear



Blouse No. 114233. The pattern includes both the useful underblouse and the popular sleeveless overblouse, which closes at one side



Blouse No. 114241. A blouse which features both a shoulder opening and a becoming neck-line, requires but  $1\frac{7}{8}$  yards of 36-inch material

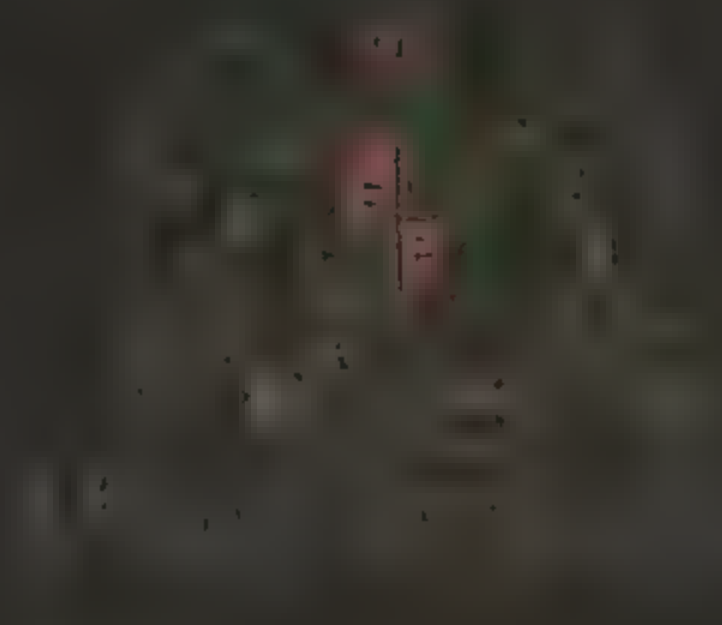


THE MOST



PALL MALL

A Stillmore in London  
A Quarter Here







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# Luxite Hosiery



LUXITE HOSIERY leaves nothing to be desired either in durability or style. This hosiery has an air about it that is charming and refreshing. It seems to say of those who wear it—"This man knows clothes." Or, "Here is a woman of exquisite taste."

These hose improve with acquaintance, not only because they are shapely and resplendent, but because they retain their beauty regardless of how much they are laundered. Luxite Hosiery is always pure dyed.

Men's and women's styles are made of pure Japanese silk—many strands to the thread. Also of fine lisle, mercerized cotton and Gold-Ray (scientific silk) for men, women and children.

*The principal stores can supply you. The few who do not have these hose in stock can get them for you if you insist—and you should. For once you know Luxite, you won't be content with ordinary hosiery.*

**LUXITE TEXTILES, Inc., 638 Fowler Street, Milwaukee, Wisconsin**

*Makers of High Grade Hosiery Since 1875*

NEW YORK

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SAN FRANCISCO

LIVERPOOL

*Luxite Textiles of Canada, Ltd.; London; Ont.*



# ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Mrs. C. G.—When Mr. and Mrs. Smith invite Mr. and Mrs. Brown and Mr. and Mrs. Jones to dinner, how should they be placed at the table? Is it customary in this country for the hostess to be served first if there are other lady guests at the table?

Ans.—When Mr. and Mrs. Smith invite Mr. and Mrs. Brown and Mr. and Mrs. Jones to dinner, the guests should be placed according to their age, unless Mr. and Mrs. Brown or Mr. and Mrs. Jones are guests for the first time, in which case they are given the seats of honour. If Mr. and Mrs. Brown are dining for the first time, Mrs. Brown is seated at the right of Mr. Smith and Mr. Brown at the right of Mrs. Smith, which places Mrs. Jones at Mr. Smith's left and Mr. Jones at Mrs. Smith's left. It is becoming customary in this country to serve the hostess first, even if there are women guests at the table. The origin of this custom was to save a guest of honour from embarrassment in being the first to help herself from some complicated dish.

Mrs. M. K.—What should a woman who is acting as social secretary for a large corporation, have on the cards she uses in her work? Should she use her husband's initials or her own?

Ans.—There is no hard and fast rule for the correct form of a card for a social secretary in some large concern, but our feeling is that a married woman should call herself either, "Mrs. John L. Jones" with the name and business address of the concern or institution underneath it, or omit any prefix and simply mark the card, "Minnie Alice Jones." In no circumstances can we authorize the rather prevalent but still very incorrect form of "Mrs. Minnie Alice Jones," either as a signature or card to be used for social or business purposes.

Mrs. M. S. B.—When is the proper time to remove the service plates at a dinner or lunch?

Ans.—It is usual to remove the service plate before the salad course, which, of course, precedes the sweet.

Mrs. M. C.—What is the correct thing to do upon reading the announcement of an engagement in the paper? Should one write, call on the mother, or call on the prospective bride?

Ans.—On reading the announcement of an engagement of a friend, it is usual to write a little personal note of congratulation, or call upon the mother and the bride elect.

Mrs. G. B. R.—Is it correct for the woman for whom a studio tea is given to wear a hat?

Ans.—It is quite correct for a woman in whose honour a tea is given to wear her hat. In fact, all smart women prefer to wear hats with afternoon dresses.

Mrs. G. L. S.—In writing a letter of condolence, is it correct to use paper crest or monogram in colours?

Ans.—In writing a letter of sympathy, it is correct in America to use one's personal stationery, whether it bears a coat of arms or monogram in colours. In Europe, in some official circles, a bordered stationery is used for a letter of sympathy, but even over there this form is going out of fashion.

Mrs. T. J. S.—I am a resident of this town and recently I was invited by an elderly woman to attend a morning musicale. I attended, but she was not able to go. Was her invitation virtually a call, which I should return, or shall I wait for her to call upon me?

Ans.—We should call upon the elderly woman. It is not obligatory, but it would be nicer to do so, as it is always a courteous thing to acknowledge an invitation in that way. In other words, the younger woman always calls upon the older one without waiting for her to make the first call.

Mrs. J. H. W.—Is it correct for a married man to be the best man at his brother's wedding or should an unmarried man act in that capacity?

Ans.—It has become the custom for married men to act as best men and married women to act as matrons of honour, and it is considered entirely correct.

Miss G. M. J.—Is it correct for the hostess to have a favour and place-card at her own place, or should they be only at the guests' places?

Ans.—It is correct for the general harmony of the setting to have a place-card in front of the hostess and favours, as well, if they are still being used.

Mrs. J. W. M.—Is it conventional for a widow, in announcing the marriage of a daughter, to use the form, "Mrs. Mary Jane Brown," or "Mrs. John Smith Brown?" Does the groom supply his list of friends, even though they are perfect strangers to the bride's family and to the bride? Are announcement cards an invitation to call, in themselves, or does the groom personally invite his friends to call upon the bride?

Ans.—In announcing the marriage of a daughter when the mother has been a widow for several years, it is incorrect to use any other form than her proper married name. For instance, one should always use "Mrs. John Smith Brown," and not "Mrs. Mary Jane Brown." It is usual for the groom to supply his list of friends, and though they may be total strangers to the bride, they should receive wedding announcements or invitations to the church wedding. It is, after all, the groom's wedding as well as the bride's, and these are his rights. The receiving of announcement cards is an indication that the groom wishes to notify his friends of his marriage, and they will express their acknowledgment of it by sending or leaving their cards.



## Flickson<sup>INC</sup>

La Dernière Pensée

# PARIS HATS

# Flickson HATS

for  
Morning, Afternoon or Evening  
for the  
Jeune Fille or Jeune Femme

Featuring so many strikingly  
attractive departures, the  
collection is unquestionably the  
smartest in America.

BOSTON  
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NEW YORK
PALM BEACH  
MAGNOLIA

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AVENUE  
at 52<sup>nd</sup> Street



## WHISPERS to the GIRL WITH NOTHING a YEAR

(Continued from page 36)

FINE Milan straws are becoming rarer and therefore much higher in price; yet this is one of the most satisfactory of all straw weaves, on account of its durability. The braid becomes dusty and the shape battered with use, or out of date, but the straw itself is often in too good condition to be discarded. It is quite possible to have it re-dyed and re-blocked at an approximate cost of \$1 to \$1.50, and the result is a shape which is literally as good as new. Not every so-called hat cleaner is able to restore a Milan straw successfully, but there are some who submit the shapes to very much the same process as does the original manufacturer. The woman who gives this idea to the girl with nothing a year has worn the same Milan straw hat, occasionally treated in this way, for eight years.

FOOTWEAR, on account of its steady increase in price, is one of the great problems for the girl with nothing a year. It is a great economy to invest in a pair of bronze slippers for summer, because bronze slippers of a conservative cut, with stockings to match, can be worn with almost any type of gown. They are sufficiently plain to go with a cotton frock in the morning, with a silk one in the afternoon, and even, at a pinch, with informal evening dress.

ANOTHER useful bit of knowledge is that soiled or worn satin slippers and mules may be neatly re-covered for \$2. With one's own material, the charge is \$1.50; pieces of a discarded satin frock might be thus utilized. Sheer fabric can not be used, and it is really an advantage to have the repairer furnish a heavy satin. Mules require fully as much work as slippers, as the linings must be padded and covered, but the saving is still a considerable one. Some women have been very successful in having soiled white slippers dyed. The darker shades take better than the lighter ones if the slippers are very much soiled.

IT is convenient to know that light coloured spats, which are so smart with patent leather pumps but which soil so easily, may be cleaned with denatured alcohol by rubbing them lightly with a soft cloth dipped in the liquid. The advantage of using alcohol is that, unlike gasoline or any other cleaning fluid, it has no odour, and the cleaning may be done at the last minute before going out. This same method also keeps the light cloth or suede tops of high boots in good condition and will remove spots.

AS for silk stockings, there is one make that may be obtained in black and all colours at \$1.10 a pair, and its wearing qualities are excellent. If the feet of the stockings are dipped in water at night after being worn, they last twice as long.

AN economy well understood by the Frenchwoman is the purchase of partly made skirts, or, as the Parisienne calls them, *mi-confectionnées*. Most of the department stores carry these skirts, in various sizes, all ready to wear with the exception of stitching the hem and sewing up the back seam; the prices are, of course, considerably lower than they

would be for a finished skirt. These half-made skirts may be bought in serges, plaids, and sports materials, as well as in wash fabrics for summer.

ONE of the most popular shades for the frock and suit this spring is beige; jersey and the revived covert cloth are used a great deal in this shade. Beige is a becoming as well as a fashionable colour, but the objection to it, for her with nothing a year, is that it is so easily soiled. Few women know that a cleaner's charges may be saved if the beige frock or suit is well sprinkled with powdered French chalk, rolled up, and left for twenty-four hours. Then the chalk is shaken and brushed out, and the frock is ready for another term of service. It is a good idea to lay the garment in the bottom of a perfectly dry bathtub while sprinkling it with the chalk.

ONE of the great resources of the girl with nothing a year is the use of organdie collars and chemisettes to give variety and freshness to her one-piece frock. Organdie is a material which requires very delicate handling in the laundry, or the threads will be pulled out of place. But if it is carefully washed, without rubbing, and ironed while very wet, it will be restored to crispness, and the delicate weave will be unharmed.

MANY a girl with nothing a year stretches her "nothing" into something by making her own summer frocks of the charming inexpensive materials which the season allows her to wear. The trimming is the expensive part of such frocks, so it is interesting to hear that for these summery gowns, pleated quillings and ruffles of the material are even smarter than costly lace. Another new idea is the use of three tones of the same shade of organdie, achieving the effect by using one, two, or three thicknesses of the material. Lovely frocks may be constructed by using a pale tinted organdie under a white organdie skirt. The underskirt may be trimmed with imitation Valenciennes lace or tiny ribbons put on in bows and loops. The white organdie entirely veils the lace, concealing its inexpensiveness and giving an air of elaboration. The same petticoat may be used under different frocks, also.

THE use of tulle is interesting to the girl with nothing a year. She has known for a long time how to swathe her shoulders in different coloured films of it, thus helping to vary the one evening frock which is sometimes all she can afford in a season. But tulle in another guise, this spring, provides the same delightful camouflage for her hats. Paris tells us that every woman must have a cloud of brown tulle twisted around her hat. The hat may be as plain as the proverbial pike-staff, but the long length of transparency will make it elaborate enough for any occasion. The colour is invariably brown, in a "dead leaf" shade, which, used like this, is flattering to almost any complexion. The hat is swathed in the tulle, which is long enough to twist around the neck, covering the chin, to tie in a bow under one ear, or to fall in long graceful ends in careless fashion down the back.

### Mrs. Castle chooses to conserve this way

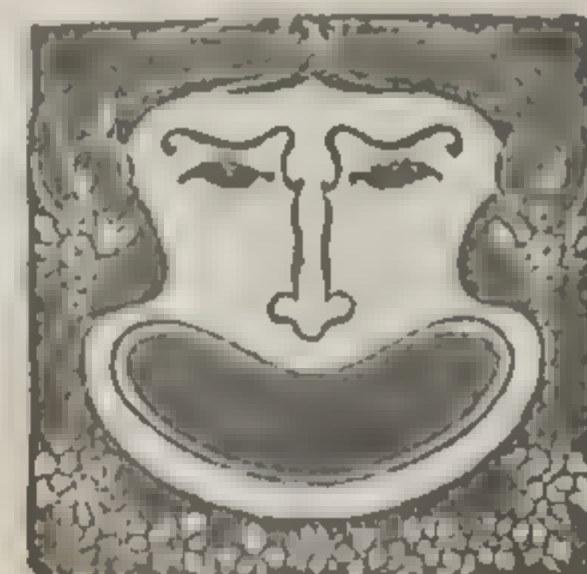
"It conserves wool," says Mrs. Castle, "and yet it takes the place of woollens perfectly. That is why Corticelli 'Gilt Edge' Poplin fits so ideally into the present scheme of fashions."

Mrs. Castle embroiders this demure Eton frock of silver-gray "Gilt Edge" Poplin in delft blue silk and fine yarns. The vestee is of white organdy.

You will find that Corticelli "Gilt Edge" Poplin is ideal for street frocks and suits. It tailors perfectly and wears wonderfully. A glance at Mrs. Castle's gown tells you how charmingly it makes up.

Your own store will show you precisely the poplin chosen by Mrs. Castle, also Corticelli "Service" Taffeta, a practical quality for everyday wear, and Corticelli Satin "Patria." If you are not shown a complete selection of the newest colors, please write us.—Corticelli Silk Mills, 32 Nonotuck Street, Florence, Mass.

## CORTICELLI DRESS SILKS





*"Just what I needed to  
complete my summer outfit"*

Smart women everywhere — at the fashionable summer resorts or at home — are wearing Hood Leisure Shoes this season.

Here is a beautiful new shoe which gives all that can be asked of footwear — style, fit, comfort, durability — and at a price every woman can afford.

Hood Leisure Shoes are made on ultra modish lasts in High Boots, Pumps or Oxfords. They come with either French or Military heels. Easy to clean, flexible and do not lose their shape. The soles are moisture proof.

Perfect for dancing or walking — so light and cool. You can wear them on any occasion — with your daintiest frock — and have the comfortable assurance that you are well dressed.

A new method of manufacture makes it possible to offer Hood Leisure Shoes at a price that will appeal to all women who look for the utmost in shoe value.

Hood Leisure Shoes will give the finishing touch to *your* summer outfit.

\$3 to \$4 the pair

*Just ask your dealer*

*We will send you on request a beautiful Summer Style Booklet describing Hood Leisure Shoes. Write for it.*

HOOD RUBBER COMPANY  
WATERTOWN, MASS.

HOOD  
Leisure  
SHOES

Classic Boot

Classic Pump

Vassar Oxford

Vassar Boot



## FOR THE HOSTESS



## Early Spring and Summer Furs

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CAPES

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 Between 35th and 36th Sts.  
 NEW YORK

**E**NCOURAGING news has been issued by the Food Administration with reference to the meat-saving situation. Voluntary rationing has been so successful in this respect that the rigidity of the rules governing our weekly supply has been somewhat relaxed, permitting, in many sections of the country, free use of mutton and lamb during the spring. The point upon which to concentrate all our efforts, according to Mr. Hoover, is the conservation of wheat. It is the shortage of this indispensable bread-stuff which is threatening with starvation the armies and the civilian populations of our Allies.

Most of us, aware of this danger, are doing what we can to curtail the use of wheat in our households. However, the Department of Agriculture suggests that we have not yet realized the value of the humble Irish potato as a bread substitute. Last year, it appears, there was a bumper crop of potatoes which was a matter for great rejoicing to "food experts," patriots, and farmers alike. Unfortunately, these potatoes are not moving as fast as they should. Hordes of them, instead of furnishing the starchy element of our meals, are lying in the bin; and, as warmer weather approaches, there is great danger that they may begin to sprout and so lose their food value. The big crop will be of no use either to us or to the Allies unless it gets out of the bins to our tables.

## CONCERNING POTATOES

Another important point is that, unless the bins are emptied this spring, there will be no room in them late next summer when the new crop is harvested. The market will be in that disagreeable condition known as "glutted." Worse than this, the astute farmer, finding out in advance that his bumper crop has failed to spur our appetite for potatoes, will be discouraged and may not plant so liberal an acreage again.

There is no denying the fact that the idea of eating potatoes under compulsion and at every meal brings with it a suggestion of culinary monotony which is anything but attractive. But that is because most cooks have a limited notion of the possibilities of potatoes. There are dozens of ways of cooking them, in combination with cheese or with meat, and of performing other clever domestic transformations. Just as the magician sometimes consents to reveal his secrets, so can the cook sometimes be prevailed upon to give a cherished recipe. It was the mistress of a blue and white tiled Dutch kitchen who, in a barely intelligible mixture of French and Flemish, which is here translated, gave the following recipe for a favourite dish.

## ROAST POTATOES WITH CHEESE

Well-shaped medium-sized potatoes are peeled and sliced thin, cut not quite through, so that each potato will retain its shape. They are placed in a roasting dish or casserole which has been well greased and into the bottom of which a little milk has been poured. Small bits of margarine are dotted over the potatoes, and they are then dredged with salt and pepper. The dish is sprinkled liberally with grated cheese, preferably Parmesan, although the American va-

riety will do very well; it should bake slowly. If the potatoes become too brown before they are cooked, the milk may be renewed, for its main purpose is to prevent scorching.

## POTATOES IN CHEESE SAUCE

Four or five large potatoes are boiled in their jackets, but removed from the water before perfectly tender, greased well with olive oil, and put into a hot oven. When they have finished cooking, they should be allowed to cool until the skins may be easily removed. The potatoes are then sliced and put into a casserole thoroughly greased with margarine. A cream sauce is made from a pint of milk, thickened with enough flour to form a thin white sauce, and while it is cooking, half a pound of fresh American cheese, cut in very small pieces, is added, stirred until the sauce is thick and creamy. This is poured over the potatoes in the casserole, and the top is covered with grated crumbs and dotted with margarine in small bits. The dish should be baked for about ten minutes.

## POTATO CAKES

One cupful of rice or barley flour, one teaspoonful of salt, and two teaspoonfuls of baking-powder are mixed together and stirred with one cup of left-over mashed potatoes to which a beaten egg has been added. This dough is rolled to the thickness of half an inch on a well-floured board. It is then cut into squares or oblongs, brushed with melted butter (vegetable butter will do), and baked in a hot oven till brown.

## POTATO OMELET

The yolks of three eggs, three grated raw potatoes, one-half of a cup of milk, one teaspoonful of salt, and one-quarter of a teaspoonful of pepper are beaten together until well blended, when the beaten whites of three eggs are carefully folded in. The mixture is then poured into a smoking hot frying or omelet pan containing three tablespoonfuls of melted shortening, placed in a hot oven, and baked until set, when it is folded and rolled. This omelet may be cooked on the top of the stove if preferred, but care should be taken that it does not burn.

The Food Administration suggests that potatoes be used to eke out flour in making bread, and sends the following recipe:

## POTATO YEAST BREAD

The ingredients required are: One or two cakes of compressed yeast, one cup of lukewarm water, four teaspoons of salt, three tablespoons of corn syrup, three and one-half cups of mashed potatoes, and seven cups of flour (more or less may be needed). Soften the yeast in the liquid and then add the salt, syrup, potato, and enough of the flour to make a stiff dough. Mix and knead thoroughly. Let this rise for three and one-half hours, or until double in bulk. Knead or cut down the dough, add the remaining flour, and let rise again until double in bulk (about one and one-half hours). Shape into loaves, let rise in pans until double in bulk, and bake fifty minutes to one hour. Carefully followed, this recipe proves very satisfactory.







## “That is the Foster Friction Plug”

“It is the secret of sure-footedness in walking or dancing—it prevents slipping.

“Yes, I have Cat’s Paw Heels on all of my shoes. They are so comfortable. John and the children wear them, too. It’s a relief not to hear the constant clatter of hard leather heels around the house.

“Cat’s Paws do not scratch the floors. They are the cleanest rubber heels because there are no holes to track mud or dirt. I’ve noticed that they wear so much longer than other kinds. John says it’s because of the Foster Friction Plug.”



**The Tred-Air Heel Cushions**  
These cushions of air inside your shoes protect the stockings from nails, improve the fit of the shoes, prevent fatigue and add slightly to your height. If your dealer cannot supply you, we will on receipt of 35 cents. Please state size of shoe and mention dealer’s name when ordering.

  
**CAT’S PAW**  
CUSHION  
**RUBBER HEELS**

*Black, white or tan. For men,  
women and children—all dealers*  
**FOSTER RUBBER COMPANY**  
105 Federal Street, Boston, Mass.  
*Originators and patentees of the Foster  
Friction Plug which prevents slipping*



This is a Cat’s Paw Heel that is made especially for women’s shoes. Will fit all styles and sizes of feminine footwear—high boots, oxfords and pumps. So small that when attached it is almost invisible.

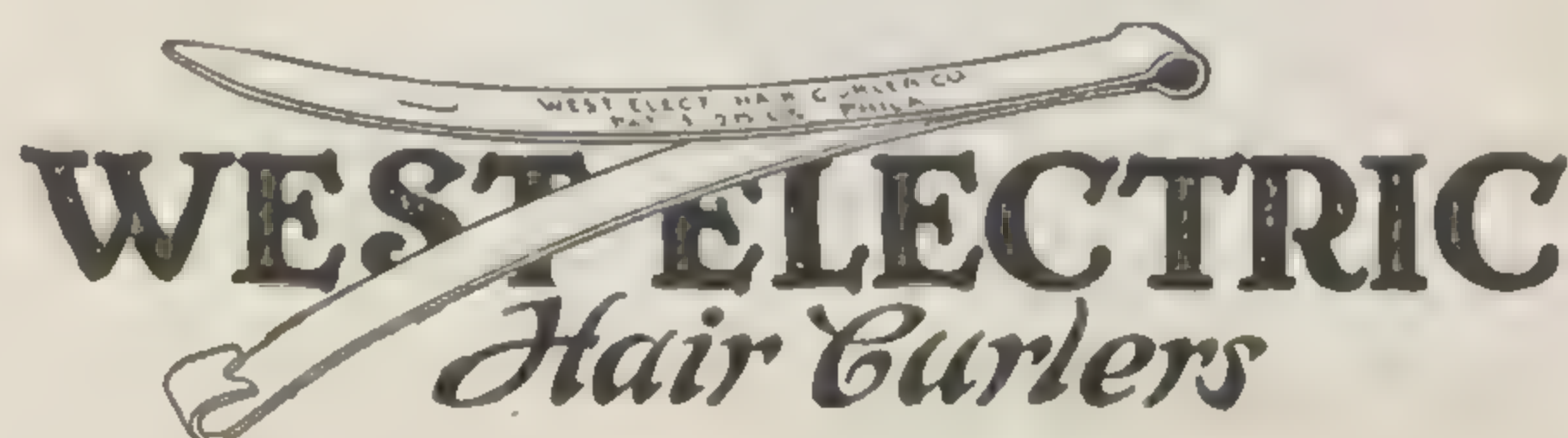




## "Quick Work-Betty"

"I had no idea that you would be ready so soon. And your hair looks as if you had spent an hour with the hairdresser."

"No indeed, I've stopped going to hairdressers—war-time economy, you know, and I wave my hair myself now, with



They are easy to use. You can slip on a few of them while you dress and they impart a beautiful soft wave to your hair that will last throughout the evening."

### Over fifty million in daily use

West Electric Hair Curlers work entirely without heat and require absolutely no attention after they are attached. They cannot injure the hair in any way. Guaranteed also to last a lifetime or a new one free. Always clean, always sanitary.

**Card of 2,—10c**

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On sale everywhere at all good stores, or we will supply you direct if you will send your dealer's name enclosing the price in either stamps or money.

"Guide to Hairdressing at Home" sent **FREE** with every order for a card of curlers.

**West Electric Hair Curler Co.**  
159 Columbia Avenue Philadelphia, Pa.  
Also manufacturers of the famous West Stocking Shield



*A cretonne set of five pieces for the country house dressing-table in various colour schemes may be bought for \$5.85*

## ON HER DRESSING-TABLE

**E**VEN the dressing-table is influenced nowadays by a war income, and simple materials, such as chintzes and quaint cottons, are much used as summer covers for the few toilet accessories that are permissible on the smart dressing-table. In the country house, if white dimity is used for curtains at the windows and on the mahogany four poster of the restful and simple bedroom, the necessary touch of colour may be given by the gay cretonne on the dressing table, used under glass if one prefers. The generously proportioned glass powder-box has a covered top to match, while the glass tray is framed in the cretonne and the various boxes and trinkets are covered to correspond. Such a setting is dainty and labour saving and yet is easily kept as exquisitely clean as all details pertaining to the toilet must be.

### CARE OF THE HAIR

When it comes to a question of the actual toilet itself, this is not the season for any labour-saving device, for it is now that the woman who wishes to retain her beauty and youth must work hard to counteract the enervating effects of spring. Attention should be given to the hair at this season. There is a noted European specialist who has achieved some wonderful results by a treatment of scientifically prepared oils which act as a physic in the hair tubes, cleansing the scalp of all impurities and stimulating a luxuriant growth of hair. This system really depends on osteopathic care of the nerves and muscles of the head. Most of the troubles of the scalp, with their attendant effect upon the hair, are due either to poor health, lack of fresh air and exercise, excessive perspiration, nervousness, overwork, or the use of tonics that contain alcohol or other irritants. Any one of these conditions have a bad effect on the hair, but this treatment of hot oils will not only open up the hair tubes clogged by dust and other injurious matter, but, being a physic, it will bring out the accumulations of dirt and other impurities and improve the texture as well as the growth of the hair.

This specialist lays much stress upon the importance of an individual diagnosis in each case, and has made too deep a study of the subject to claim that there is "one cure for all." For instance, the

oils and foods that prove of infinite value when used on a dry scalp, would be injurious to an oily scalp. Each patient is a case by himself and must therefore be treated accordingly.

These oils are put up in bottles with full directions for their use. There are three different preparations of the oils. Number one is to be used on dry scalps; number two is the remedy for excessively oily scalps; and number three is prepared in accordance with the needs of individual cases.

A correct examination of the condition of the hair can be made if a few hairs, pulled out of the scalp by the roots, are sent to the laboratories of this specialist, who will then send the advice as to necessary treatment and forward the proper preparations. The charge for such a diagnosis is \$2.

This authority considers that the massage of the scalp should properly be used in conjunction with facial treatment. Many of the wrinkles in the forehead and about the eyes are caused by the condition of the muscle which extends from the back of the head to the eyebrows, and a scalp massage, in conjunction with facial treatment, is absolutely necessary to remove them. When one has started on this right road for treating the hair in the springtime, the next step must be the care of the face and throat, and of the arms and hands; the subject of obesity, and the necessary corrective exercises should be taken up in turn.

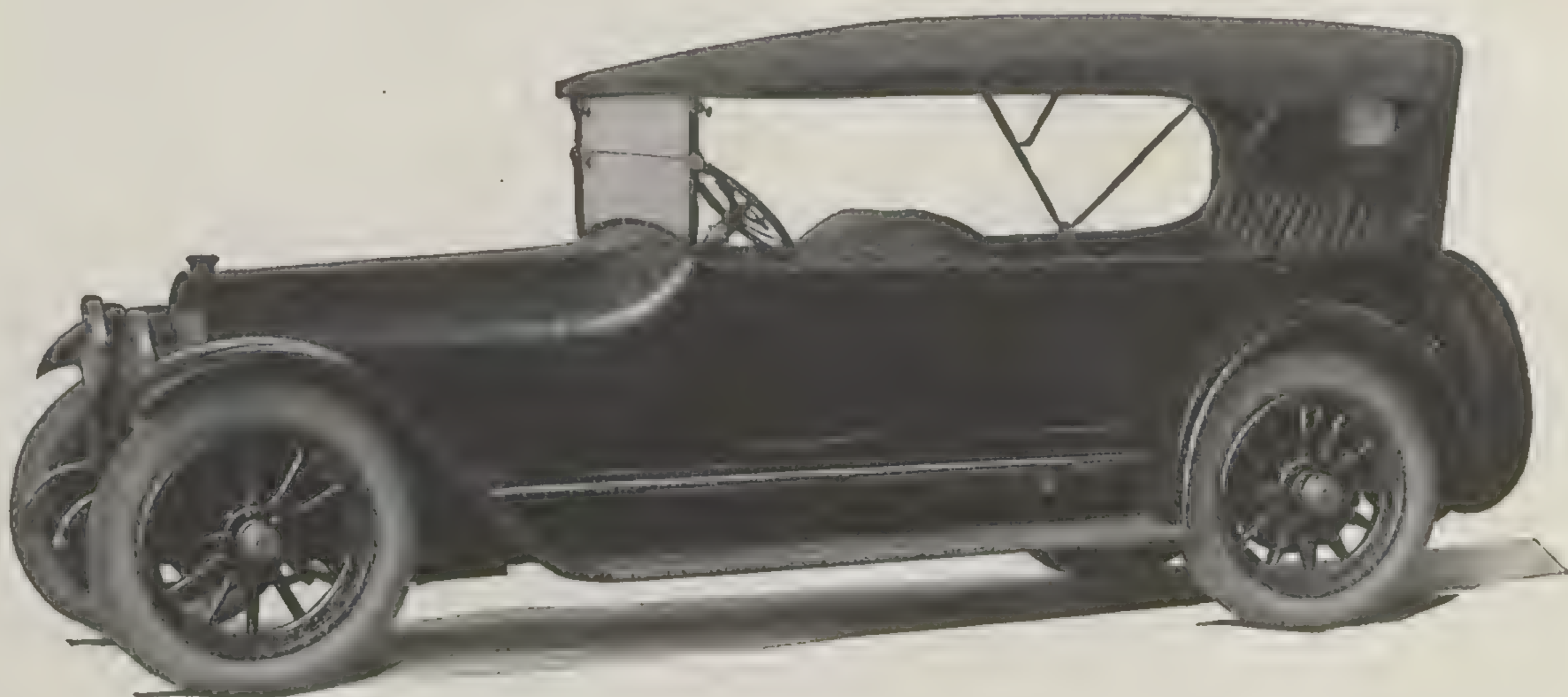
### THE QUESTION OF PERFUMES

When one comes to the finishing touches, the question of perfumes is to be considered. For the one who loves just a suggestion of amber, a delicious and very lasting Oriental essence, which is really a combination perfume, slightly ambered and very delicate, comes from Paris and may be bought in a two and one-half ounce bottle for \$5. The fragrant Mimosa, that is so much affected by the Parisienne in the springtime, is concentrated and sent over in a tall imported bottle. This is a delicious perfume and costs \$3.25.

*Note.*—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.



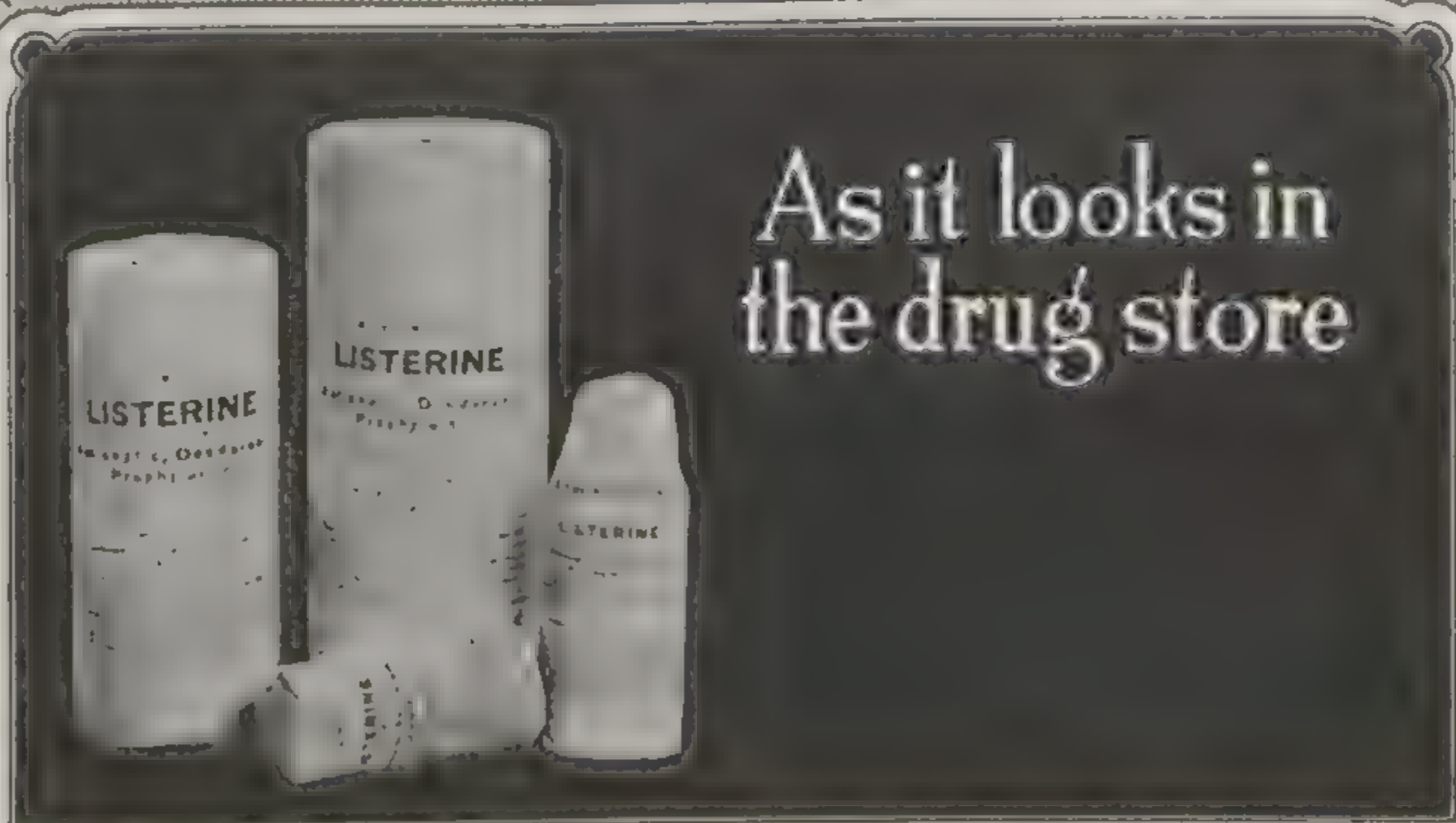




TOURING MODEL

*Owned by Miss Marion Huntington of San Francisco*

Custom Department, THE LOCOMOBILE COMPANY OF AMERICA, Makers of Fine Motor Cars



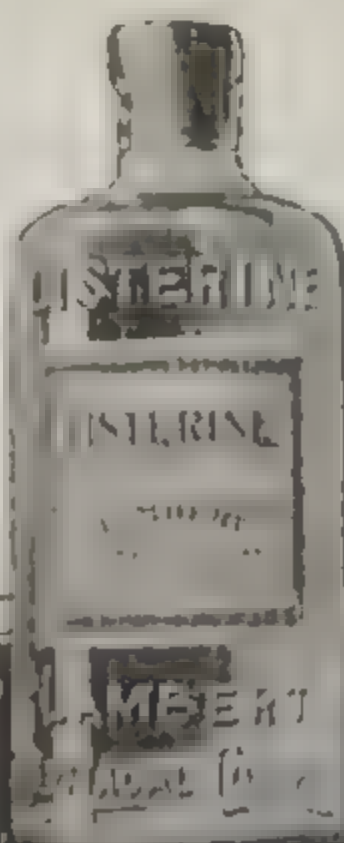
As it looks in  
the drug store

# LISTERINE

THE SAFE ANTISEPTIC

Only the *genuine* Listerine can serve you as you expect Listerine to serve you. The unopened, original package assures you that the distinctive virtues of Listerine are being delivered to you—intact.

Manufactured only by  
Lambert Pharmacal Co., St. Louis, Mo., U. S. A.



As it looks with the wrapper off

2-Q

## DU PONT AMERICAN INDUSTRIES



MR. JOHN B. BURNHAM, President American Game Association, says: "Trap-shooting is great practice for both experts and beginners and develops crack field shots".

### Clay Pigeons Know No Game Laws

THERE is no limit of season, law or time. There is no long distance journey to the shooting grounds. There is never the disappointment of not finding game.

### TRAPSHOOTING

is always ready at every shooting club. Clay birds are plentiful—ready with their speedy flight and vexing turns to give you more gun thrills to the minute than any "feathered game" can give.

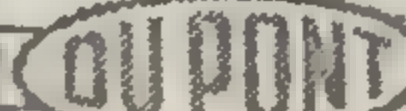
Every man—every woman should know how to shoot and "hit" what they shoot at. The gun club is the place to learn this democratic patriotic sport. Find out how—now. Send for Booklets, The Sport Alluring for Men, Diana of the Traps for Women.

E. I. DU PONT DE NEMOURS & CO.

Established 1802

WILMINGTON

DELAWARE





# IF WE WOULD WIN THIS WAR

(Continued from page 50)

dividends of ten per cent. Not otherwise, Bernhardt shows the German people how to make war pay large dividends, partly through money tribute and partly through territory acquired. This German teacher on the science of war has proved that Germany has never made better business investments than in her wars. Her war with Austria in 1866 was a profitable investment, yielding Silesia as a dividend. Her war with Denmark was good business; it yielded Schleswig-Holstein and the hope of the Kiel Canal. Her war upon France in 1870 was most profitable; it paid one billion dollars in gold and the iron mines of Alsace and Lorraine. And so with this war. It is to be a profitable affair for Germany. As a matter of fact this war was so elaborately planned in advance that in the summer of 1914 the Kaiser told his soldiers that they would be away about six weeks, leaving Germany as soon as the wheat had been put in shock and returning in time for threshing in September. Indeed, the soldiers were ordered to wait on the Belgian and French frontier until the same hour of the day and the same day of the month as that on which the army crossed the frontier in 1870. Viewed as "a national industry," Bernhardt and the Kaiser were quite right in telling the army that war in August and September of 1914 would be successful. Rushing the German trains into the rich towns and cities of Belgium and Northern France, the Kaiser's soldiers stripped the stores of their goods, looted the houses of their fine furniture, silver plate, pictures, art treasures, curtains, and rugs, emptied all the galleries and libraries, stripped the factories of their fine machinery, loaded the freight-trains with iron ore, and rushed the treasure to the east bank of the Rhine. It is doubtful whether Cortez, in his looting expedition in Mexico, ever made war pay as large dividends on the investment as Germany has in her prosecution of war as "a national industry."

CONSIDER the rewards from the viewpoint of Germany, in the event of the war ending in a "draw." By invading Belgium and France and by sinking English ships, Germany has already imposed a loss of probably twenty billion dollars upon the Allies. Germany has had no loss through invasion. If the issue is a "draw," then France, Belgium, and England will be occupied for the next twenty years in rebuilding their territory and paying off this twenty billions of property destroyed, while Germany can spend a like twenty billions upon another army and so complete the destruction now remaining incomplete. A "drawn issue," a peace without victory for the Allies, means an out and out thoroughgoing surrender to Germany.

FOR flabby thinking, crass morals, blindness of fundamental justice, there never was anything like this "drawn issue" and "peace without victory" plea. There can be but one basis of settlement,—the withdrawal of the burglars from the house they have robbed, the restitution of the stolen silverware, while the burglars throw themselves upon the mercy of the high court of justice and civilization. Any other issue means that once more Bernhardt has shown Germany how to make war "a national industry" and a "profitable investment." Germany's spirit is the spirit of the wolf—the wolf with many explanations to offer. When Bernhardt claims that the weakness of Belgium is a sin and that the strength of Germany is her adequate sanction for Louvain, one hears the snarl of the pack. It has not occurred to Germany that no wolf has ever been able to "explain" the torn throat of a lamb.

FROM the very beginning of this mighty conflict, our entrance into this war was inevitable. Lincoln once said that a house divided against itself could not stand; that the republic could not endure, half slave and half free; that it must become all one thing or the other. Europe has been a house divided against itself. It could not—it can not remain half autocratic and half democratic. It must become all one thing or all the other. Either Germany must now conquer the Allies and impose autocracy upon these free governments, or the Allies must conquer Germany and, overthrowing autocracy and militarism, make the German people truly democratic. The battle line is between autocracy on the one hand and self-government on the other. "We must choose," said Bernhardt, "between Napoleon and Jesus. We must choose between the militarism of Napoleon and the sentimentalism of Jesus." We have chosen. Jesus had sentiment; he was not a sentimentalist. And we have chosen sentiment, for sentiment is tough as steel and concerns liberty, humanity, and democracy. We should be perfectly willing to choose between militarism and Jesus. Our fathers chose eighteen centuries ago. They left the law of the pack behind. They chose to become the sons of God, and lose their lives that Christ's little ones might survive. Hospitals, schoolhouses for children, reform acts, emancipation proclamations, the Declaration of Independence, Calvary, and man's redemption are the results.

BUT we must not forget that from another viewpoint it is not a question of choice. Every intelligent observer knows that we must fight Germany with our Allies or later on fight her single handed. Once, that little republic of Athens, protected by three buffer states against the militarism of Macedonia to the north, was finally despoiled and looted through neglect of these three buffer states. For two and a half years England's battle-ships have bottled up Germany's dreadnaughts; long ago our Atlantic coast would have been bombarded except for that protecting barrier. Should the war now drag on to a "drawn" issue, the time will come, and come soon, when our cities on the coast of the Atlantic, of the Gulf, and of the Pacific, will be attacked and an indemnity of thirty to fifty billions (a sum as great as the entire cost of the present war) be settled upon our children and our children's children. There is no choice here. We must fight to win. Forced into this war, we propose to make it the last war that shall hurt our earth. But it will not be the last war unless the Allies win it or unless we do our part.

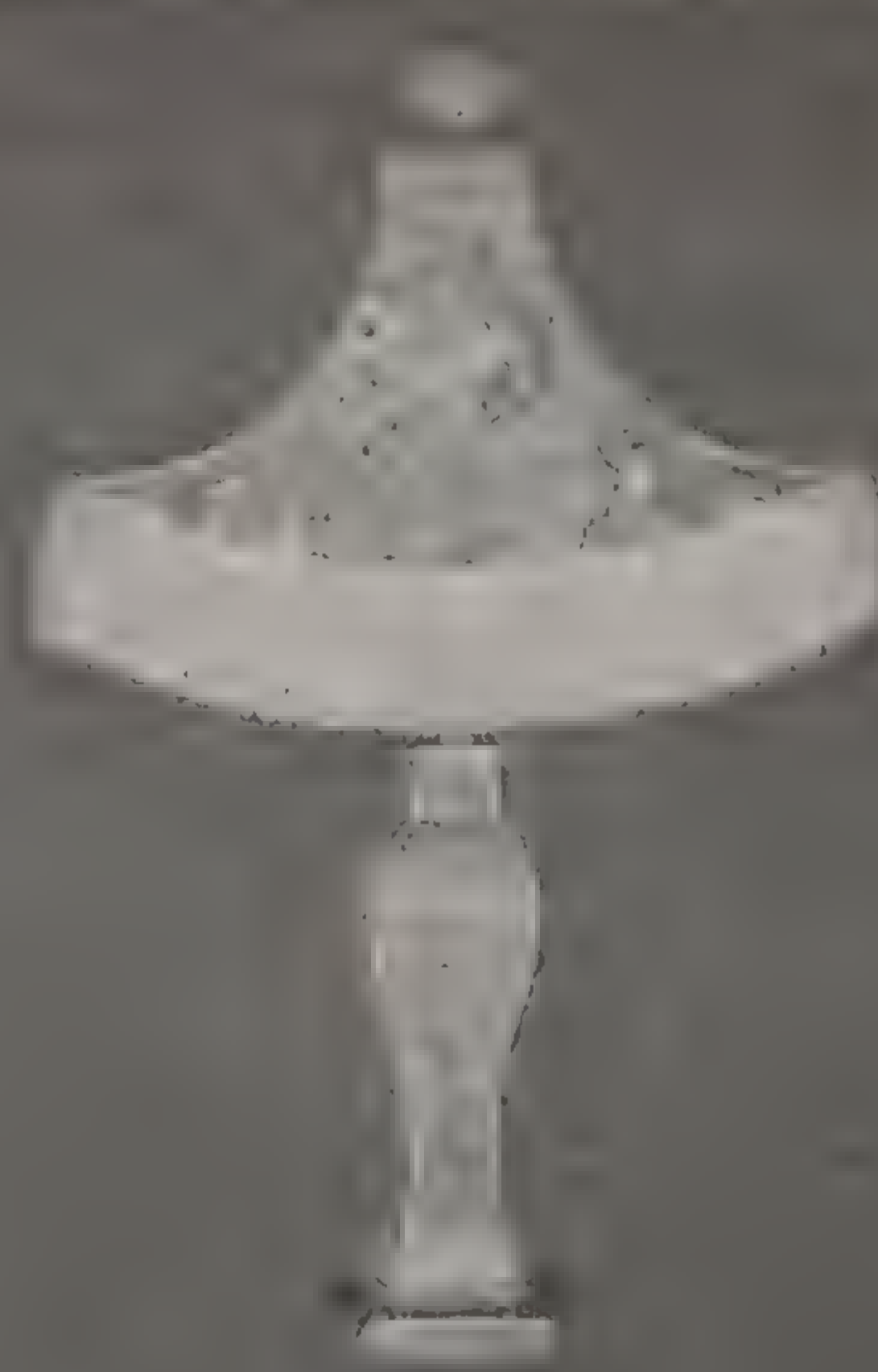
THE third Liberty Loan is an opportunity for every man, woman, and child to strike, and strike hard, for civilization, democracy, and humanity. It is a chance for them to sacrifice in order that the whole world may profit. There is no wine until the purple clusters are crushed; no linen until the flax is bleeding and broken; no redemption without shedding of blood. We must pay again for the liberties achieved by our fathers. Let us pay and pay gladly. To this end let us dedicate ourselves; let us consecrate not only the income of our rich land but also our property. Back of our boys' bayonets let us put our own bonds. Let us make our subscription to this new loan so vast that we will have the right to say to our enemy, "You cannot crush the hopes of Abraham Lincoln. You cannot grind mankind beneath the heel of militarism. You cannot, now or ever, make government of the people, for the people, and by the people to perish from the earth."

**Cousins Shoes**  
*made in New York*  
**for women**  
*At Leading Stores in*  
*Leading Cities*





## The Charm of Chinese Art



The Chinese are master craftsmen of all ages. Their best ancient and modern productions have been assembled in Edward I. Farmer's collection of Chinese Lamps.

Artistry, variety, and beauty mark this unusual exhibit. There is a lamp and shade here for your every need—at a cost no greater than your other good furnishings.

**EDWARD I. FARMER**

CHINESE ARTS  
AND DECORATIONS

5 West 56th St., New York



No. 3543



No. 3798



No. 3398

**G**RACEFUL lines show at their best in these simple styles which, by omitting unnecessary expensive trimmings, permit of moderate prices and extra-emphasis on the practical virtues of fit and durability.

No. 3543, the "Marne" pump is one of the season's prettiest styles. Made of black calfskin or patent leather, \$8.

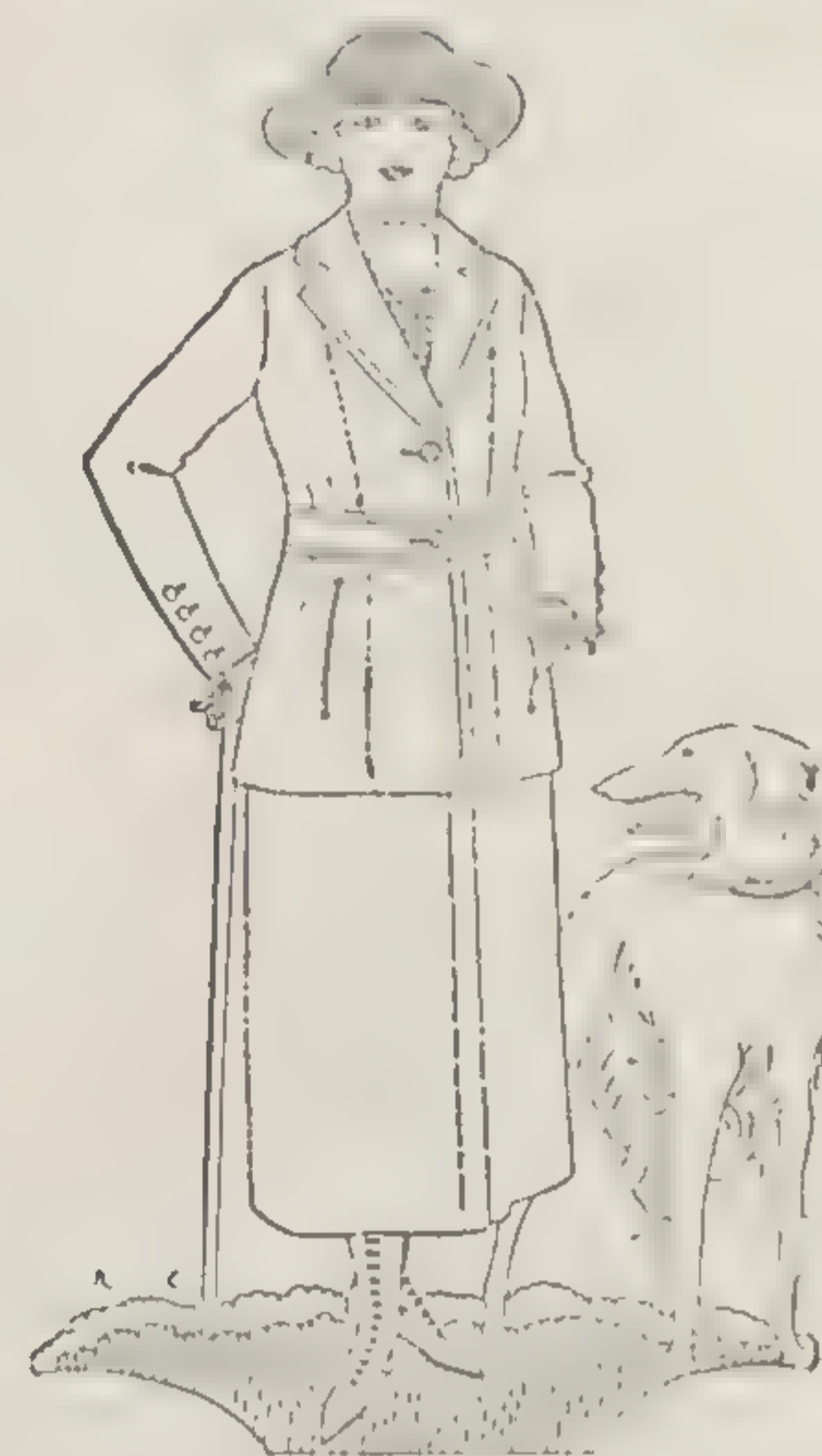
No. 3798, is a smart new oxford made over an exceptionally graceful high-arched last. Gray or white kidskin, \$8.50.

No. 3398, Soft comfortable black kidskin, \$7; also in black, tan or mahogany calfskin, \$8.

*Prompt Mail Service*

**Andrew Alexander**  
548 Fifth Avenue, New York

*For 61 years specialists in Fine Footwear*



## Tailored by a man's tailor

**W**E make smart sport clothes and other garments for women from the same materials, with the same fit and marked by the same simplicity as our clothes for men.

Thorsen, Gray & Smith  
634 Fifth Avenue



## SPRING SHOWS ITS BEST FOOTWEAR

(Continued from page 60)

### The One Right Way —and the many wrong ones

**T**HERE is just one RIGHT WAY to do a thing and you can always distinguish the Right Way by its success. Many are those who offer panaceas for all complexion defects, but in the art of cultivating and conserving beauty, no one has achieved a success comparable with that of Elizabeth Arden.

The efficacy of her methods and of her wonderful Venetian Preparations is famous wherever well-groomed women congregate, and so many youthful appearing women of society and the stage depend upon Elizabeth Arden's confidential counsel that the appointment book in her Salon reads like the Social Register, plus "Who's Who."

Elizabeth Arden's success is not due to luck or accident, but to a marked natural talent for her chosen work that amounts to genius. Years of experience, during which she has constantly studied to "make perfection still more perfect," have enabled her to obtain results never equaled by any other specialist. Her trained eye at once detects the cause of any imperfection of skin or contour and instantly and intuitively she is able to prescribe the remedy.

In every city will be found one or more trading upon her success by claiming to duplicate her methods. But no one but Elizabeth Arden herself knows the complete formulas of

### The Arden Venetian Preparations

Many of these contain rare essences the very existence of which is unknown to the average complexion specialist. Without the Arden Venetian Preparations, the Arden Muscle-Strapping Treatments cannot be effectively administered. And since Elizabeth Arden varies her Treatments to suit the individual, they should never be attempted except under her guidance. What is good for one person is often actually detrimental for another.

If you can come to one of the Arden Salons, good! If not, write Elizabeth Arden stating your complexion problems and she will tell you just what to do to achieve a clear, firm skin and the freshness and glow of youth. Some of the Preparations are here described.

**VENETIAN CLEANSING CREAM** is of primary importance, as it should be used preparatory to any complexion treatment. Of thin consistency, it permits thorough cleansing without rubbing—an important advantage, as rubbing stretches the skin. Clearing the pores of all foreign matter, it leaves the skin soft and receptive. \$1, \$2, \$3.

**VENETIAN ARDENA SKIN TONIC** should be used after the Cleansing Cream. It closes the pores, refines the skin and makes the complexion brilliantly fresh and clear. 75c, \$1.50, \$3.

**VENETIAN SPECIAL ASTRINGENT** is a stronger tonic, for loose, flabby wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and by gradually tightening the skin, eliminates deep wrinkles. Made of newly discovered astringent essences and imported herbs, it is a truly marvellous rejuvenator. \$3.

**VENETIAN ORANGE SKIN FOOD** is a deep tissue builder of exceptional strength. It is both food and tonic to thin faces and builds them up rounded and wrinkle-free. \$1.75, \$2.75, \$3.75.

**VENETIAN PORE CREAM**—An infallible remedy for enlarged pores and "blackheads." Restores smoothness and faintness of texture to the coarsest skin. \$1.

**VENETIAN AMORETTA CREAM**—A delightfully fragrant day cream which makes powder adhere and protects the skin from wind, sun and dust. Gives the complexion a natural softness. \$1 and \$2.

**VENETIAN LILLE LOTION** is a pure liquid powder which forms a perfect protection for the skin and gives a lovely, natural finish. Both astringent and aseptic, it is especially beneficial for an oily skin and corrects acne and flushing. Does not rub off. Four tints: Flesh, Cream, Rachel, White. \$1 and \$2.

**VENETIAN ADONA CREAM**—If you are somewhat thin for décolleté, you will find this a sure means to round out the contours and increase the beauty of neck, bust and shoulders. \$1.25, \$2, \$3.

**VENETIAN EYE SHADOW**—A wee bit of this blended under the eyebrows, over the eyelashes and in the corner of the eyes heightens the brilliancy of the eyes and makes them appear larger and deeper in color. Used on the skin only—not in the eyes themselves. \$1 the box.

**POUDRE D'ILLUSION**—Gives a peach-like bloom to the complexion; cannot be detected. Exquisitely perfumed. \$2.50.

**VENETIAN ROSE COLOR**—A harmless liquid rouge that duplicates nature in its fresh, delicate tone. Does not rub off, and being transparent, it cannot be detected. \$1.

Just write for what you need, enclosing cheque or money order. "The Quest of the Beautiful," a booklet describing the Arden Preparations and the proper way to apply them, will be sent on request.

**ELIZABETH ARDEN**  
SALON D'ORO, 673 FIFTH AVENUE, NEW YORK  
WASHINGTON, D. C., 1147 CONNECTICUT AVE.  
BOSTON, MASS., 192 BOYLSTON STREET  
NEWPORT, R. I., 194 BELLEVUE AVENUE

these pages illustrate some of the best of them. These shoes are from Cammeyer, with the exception of the three at the right of the sketch at the top of page 60, which are from Hanan. A two-toned effect is used in the shoe sketched second from the left in the sketch at the top of that page. It is of seal brown kid with a narrow gracefully cut insert of tan suede, or it may be had in black glacé kid with pearl grey suede insert. In the same sketch, second from the right, is shown a black satin oxford which is a perfect complement to a black afternoon costume. This same type of shoe in taupe is equally effective when worn with a taupe gown. Another type of dress shoe is shown in the sketch at the upper right on page 60; here black satin forms the top of a black patent leather boot. This is one of the few high boots seen this spring. The same sketch shows an oxford with the entire shoe cut from one piece of slate grey kid, with the exception of a grey suede plug (the small section for the lacings). This also comes in black leather with a black satin plug and in white linen with a white kid plug.

#### WITH A MILITARY HEEL

A great many women prefer to wear an oxford with a military heel with a severe suit or a sports costume. A new and quite unusual shoe on this order is sketched at the extreme left in the sketch at the top of page 60. Cocoa brown calfskin is combined with an upper of tan broadcloth, and the trim appearance is further enhanced by the leather-bound edges. This may also be had in patent leather. The two pairs of white oxford ties shown in the centre of the sketch at the top of page 60 and at the left in the sketch at the upper left of the page, are quite remarkable values. They are made on the same last as the more expensive leather shoes. The one sketched at the top of the page is made of a canvas-like fabric, called Egyptian cloth, and is quite effectively stitched—an unusual touch in cloth shoes. The French-heeled oxford in the sketch at the left is of white kid, although it may be procured in various other materials.

The slipper to be worn with or without spats is by no means relegated to the shelf, and several new designs have been brought out. A pump of Havana brown calfskin with a straight perforated tip is shown at the extreme right of the sketch at the top of page 60. A flat-heeled pump in dull black calfskin with both the wing and the straight tip is sketched at the right in the sketch at the upper left. This may be had in cocoa brown or in white buckskin, as well. Charming old-fashioned is the patent leather pump sketched at the left at the bottom of the page, with its beautifully curved Louis Philippe heel. This heel is destined to grow in favour as the modes of 1850 are appearing in the newest frocks.

A buckle of cut steel, if it be as fine and delicately made as is the hand-made buckle sketched in the lower middle on page 60, is always an asset to a shoe of good appearance. There is no very new style of evening slipper, but there

are many attractive new buckles to wear with them. An especially beautiful one is sketched just above the cut steel buckle; it is of platinum-finished metal inlaid with sparkling rhinestones. Both of the buckles illustrated are shown by Cammeyer. A charming substitute for a buckle, to be worn by a young girl, is shown on the slipper at the upper right in the sketch at the bottom of page 60. This ornament, with two rosebuds and a tiny spray of leaves made of pure silver thread on fine gold wire, is to be worn on a plain satin slipper.

#### CONCERNING HOSIERY

Hosiery may make or mar the effect of even the most attractive shoe, and therefore should be chosen with great care. Of course, plain silk stockings of fine texture are always in good taste, but a simple clocking of drawn-work or embroidery lends a still more pleasing effect. The stockings shown in the sketch at the upper left on page 60 and those at the extreme right of the sketch at the bottom of that page are very smart for morning wear in town. They are priced at \$3.25.

Stockings for afternoon wear with slippers are effective either with clocks or with all-over patterns of drop-stitch, as in the stockings shown next to the right in the sketch at the bottom of page 60, third from the left in the same sketch, and at the left in the sketch at the upper right. The first and third are priced at \$4.50, and the second at \$3.50. The first stocking is made doubly attractive by the use of a fine white thread woven into the design. At the right in the sketch at the upper right on page 60, is another stocking priced at \$4.50, which is going to be very popular. The cobweb silk is so closely woven that, despite its gossamer texture, it is not too sheer for practical use.

For country wear, hose may be of heavy silk, all wool, or silk and wool. At the extreme left in the sketch at the bottom of page 60 is a ribbed stocking in white silk and wool costing \$3.50. The one next to it, also priced at \$3.50, is almost the same in pattern but is of medium-weight wool, while the stocking shown in the middle, costing \$5, is a brilliant plaid in a light-weight wool. The majority of woollen stockings are imported, and the future supply is more or less of an unknown quantity. Two-toned weaves are shown in both wool and silk, and a stocking of the latter is sketched at the right of the middle at the bottom of page 60. The stocking is priced at \$5 a pair.

#### COLOUR COMBINATIONS

There is no limit to the possibilities of colour combinations in these stockings and especially in those for sports wear. They come in practically every shade and in both striking and subdued effects. The stockings for town wear are, of course, in the plain shades, and the manufacturers have spared no effort to supply shades which exactly match the various shoes that the fashionable woman wears.







*Brown Russia 2122*  
\$9.50



*Black Satin 2203*  
\$11.00



*Patent Leather 2195*  
\$9.50

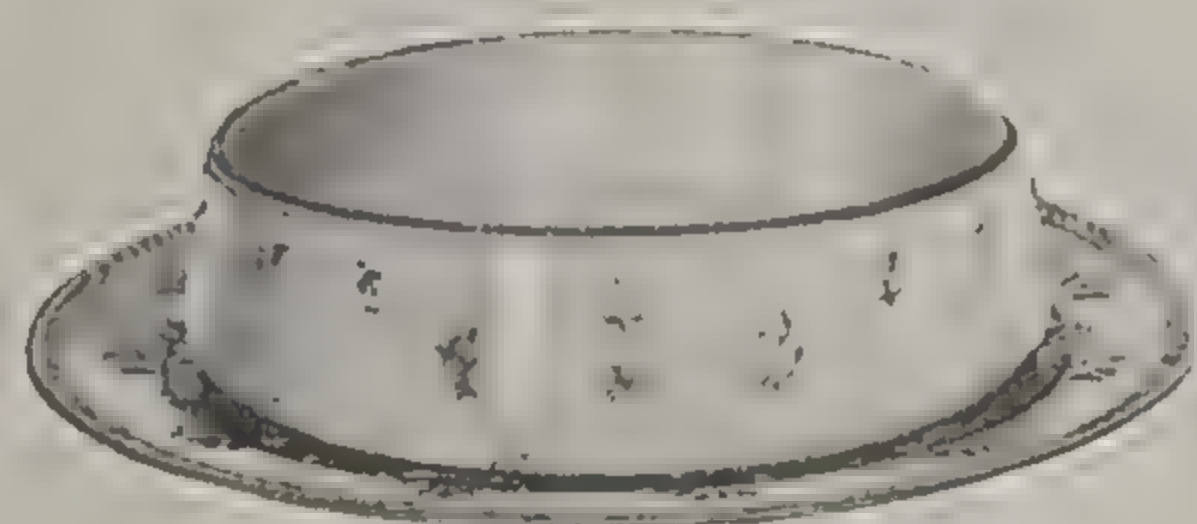


*Patent Leather 3001*  
\$11.00

## Footwear Fashions

Economy in High Quality

**J & J SLATER**  
415 Fifth Avenue  
New York



COMBINATION  
SALAD BOWL  
and SANDWICH  
PLATE, 3723-S,  
\$8.00

A  
"Royal-Rochester"  
Silverware  
Wedding Gift

This practical combination—a heat proof China bowl in gold trim with Danish decoration and 10-inch silver plated tray—has a charm of design that adds a delightful note to correct table service.

Separately, or in combination, the bowl and tray save expense and effort in the preparation and service of delicacies that add zest to the menu.

Sent for your approval to  
to any jeweler on request.  
Booklet of recipes and  
catalog of "Royal Rochester"  
Silverware on request.

*Rochester Stamping Co.*  
Rochester, N. Y.  
New York Showrooms: 200 Fifth Ave.



## Genuine saving in IDEAL heat

A house in which waste and wear are lightly regarded is never a happy home. Domestic peace and family progress demand *genuine* economy.

*Permanent* heating outfits, with heat controlled for each room at lowest fuel cost, are *guaranteed only by*



**AMERICAN & IDEAL**  
RADIATORS & BOILERS

Phone your local dealer today for estimate to put IDEAL heating in your building at once.

IDEAL Boilers are fitted with automatic regulators which stop all fuel waste by constant control of draft and check dampers. Besides, fuel is saved by turning off radiators in any room where warmth is not needed steadily.

**Heats most—burns less—lasts longest**

Consider low cost of upkeep and absence of repairs, with the fact that our outfits increase rental and sales values—and you will see that the outfit is more than a choice—it's a big paying investment.

Our booklets (mailed free) and special information will be worth your while—put you under no obligation to buy. Act now!

Showrooms and  
warehouses in all  
large cities

**AMERICAN RADIATOR COMPANY**

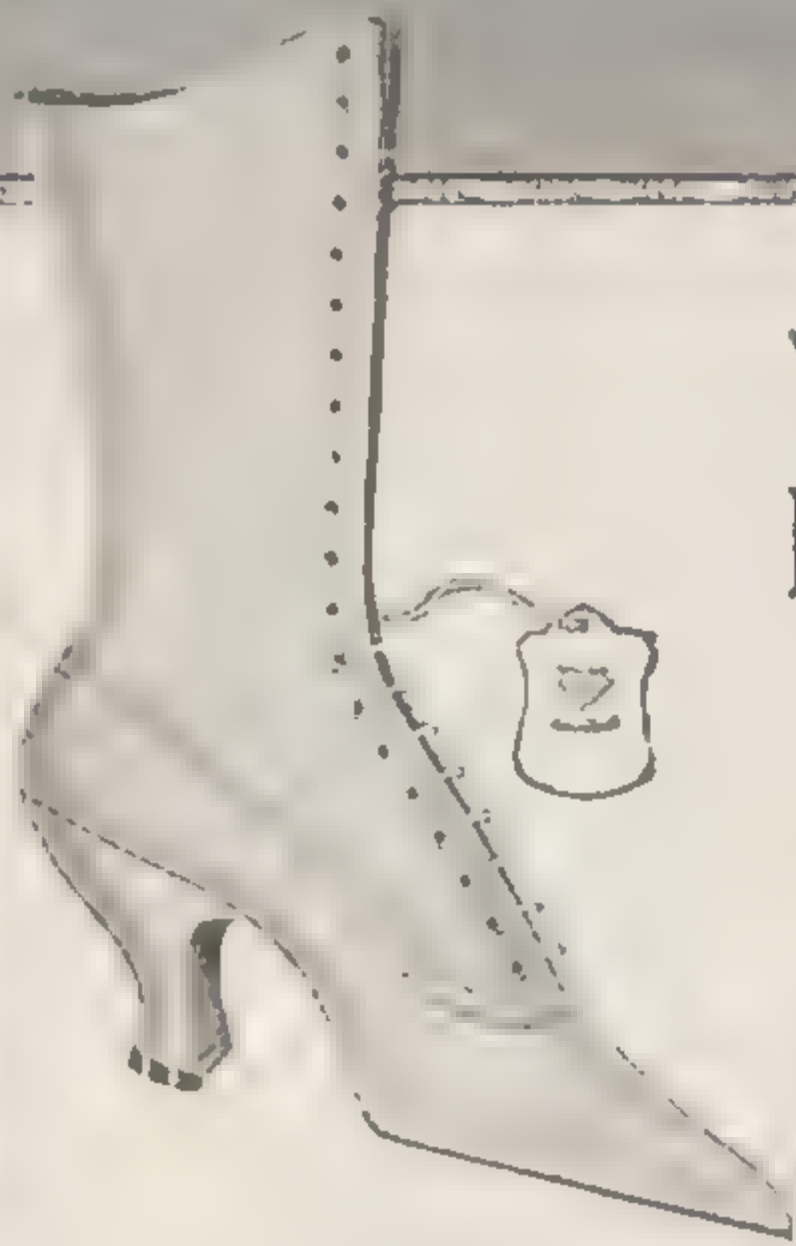
Write Dept. 16  
816-822 S. Michigan  
Avenue, Chicago





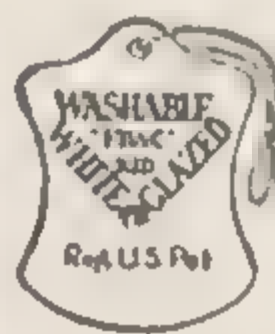
## S O C I E T Y

## White Shoes Dominate for Spring



Snug-fitting shoes of pliable White Kid are the choice of the ultra smart set for Spring wear.

"F. B. & C." White Washable Glazed Kid "No. 81" is the only leather recommended by the Style Committee for the new Spring and Summer shoes. This is the leather which "Fits on the Foot like a Glove on the Hand" and requires no mussy dressing to preserve its new and unblemished appearance.



Look for either of these F. B. & C. Tags—they assure correct shoe style and "the best there is" in leather.



Shoes, both high and low, of "F. B. & C." White Washable Glazed Kid "No. 81" are carried by the best shops. Write to the Style Committee if you cannot find them.

Fashion Publicity Company  
Of New York

### Births

#### NEW YORK

**Broun.**—On March 10, to Mr. and Mrs. Heywood C. Broun, a son.

**Thatcher.**—On March 8, to Mr. and Mrs. John M. P. Thatcher, a son.

#### CHICAGO

**McPherson.**—On February 22, to Mr. and Mrs. Donald McPherson, a son.

### Deaths

#### NEW YORK

**Miller.**—On March 8, Jacob W. Miller.

**Peck.**—On March 7, in France, Sergeant Charles Howard Peck, junior, son of Dr. Charles Howard Peck.

**Platt.**—On February 27, Edward T. Platt.

**Thomas.**—On March 11, J. Metcalfe Thomas.

#### BOSTON

**Meyer.**—On March 9, George von L. Meyer.

**Stevens.**—On March 8, at Washington, D. C., Colonel Edwin A. Stevens.

#### WASHINGTON

**Alexander.**—On March 1, Brigadier-General Charles Tripler Alexander.

### Weddings

#### NEW YORK

**Babbott-French.**—On March 2, at the home of the bride's parents, Montclair, New Jersey, Dr. Frank Babbott and Miss Elizabeth Bassett French, daughter of Mr. Albert French.

**Fay-Reierson.**—On March 9, in Christ Church, Bronxville, Lieutenant William Pickman Fay, 304th Field Artillery, Camp Upton, son of Mrs. George Barr McCutcheon, and Miss Lucile Reierson, daughter of Mr. Charles Larkin Reierson.

**Gray-Mactier.**—On March 9, Mr. Bryce Gray, Aviation Section, Signal Corps, U. S. A., and Miss Anna Lawrence Mactier, daughter of Mr. Henry Mactier.

**Russell-Johnson.**—On March 6, at Saint Bartholomew's Church, Lieutenant William Hamilton Russell, Infantry Reserve Corps, U. S. N. A., son of Mrs. Alexander S. Webb, and Miss Marie Gaillard Johnson, daughter of Mr. Bradish Johnson.

#### AUGUSTA

**Kent-Evans.**—On February 21, in the Chantry of Grace Church, New York, Lieutenant Edward Henry Kent, 107th Infantry, U. S. A., and Miss Sarah Campbell Evans, daughter of Mr. Lawton Bryan Evans.

#### BOSTON

**McCook-Converse.**—On March 7, in the Chapel of Emanuel Church, Lieutenant George Anson McCook, son of Mrs. Anson McCook, and Miss Marie Converse, daughter of Mr. Frederick S. Converse.

#### CHICAGO

**McPherson-Shedd.**—On March 14, Ensign Paul McPherson, son of the Reverend Doctor Simon J. McPherson, and Miss Margaret Shedd, daughter of Mr. Charles B. Shedd.

#### NEW ORLEANS

**de la Vergne-de la Vergne.**—On April 4, Lieutenant Charles de Bony de la Vergne, Pilot Aviator, of France, son of the Marquis de Bony de la Vergne, of Chateau de la Vergne, near Limoges, France, and Miss Marguerite de la Vergne, daughter of Colonel Hugues J. de la Vergne.

#### PHILADELPHIA

**Thomson-Tattersall.**—On March 1, Mr. Clarke Thomson, son of the late Frank Thomson, and Miss Louisa Tattersall.

#### WASHINGTON

**Stokes-Fahnestock.**—On April 3, in the Bethlehem Chapel of the Cathedral, Mr. Sylvanus Stokes, junior, U. S. N. R. F., and Miss Margaret Fahnestock, daughter of Mrs. Gibson Fahnestock.

**Tomkins-Graves.**—On February 27, at the home of the bride's parents, Lieutenant Frederick Tomkins, Aviation Section, Signal Corps, U. S. A., son of Mr. Calvin Tomkins, and Miss Laura Graves, daughter of Colonel John Temple Graves.

### Weddings to Come

#### NEW YORK

**Hunnewell-Gunther.**—On April 27, in Surrey, England, Miss Louie Hunnewell, daughter of Mrs. John S. Tooker, to Mr. Franklin Mott Gunther, First Secretary to the American Embassy in London, son of Mr. Franklin L. Gunther.

#### BALTIMORE

**Duffy-French.**—On April 27, in the Emanuel Episcopal Church, Miss Mary Tyler Duffy, daughter of Mr. Edward Duffy, to Lieutenant Seth Barton French, son of Dr. John Herndon French.

#### WASHINGTON

**Byrne-Peelle.**—On April 16, in the Church of the Covenant, Mrs. Bernard Albert Byrne, to Mr. Stanton J. Peelle.

#### NEW YORK

**Crane-Montgomery.**—Miss Katharine Crane, daughter of Mr. George F. Crane, to Lieutenant George Peabody Montgomery, 305th Field Artillery, U. S. A., son of Mr. James Mortimer Montgomery.

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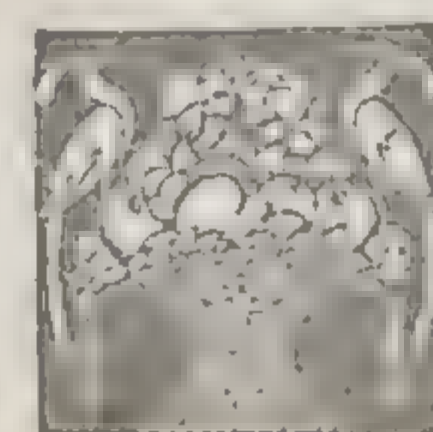
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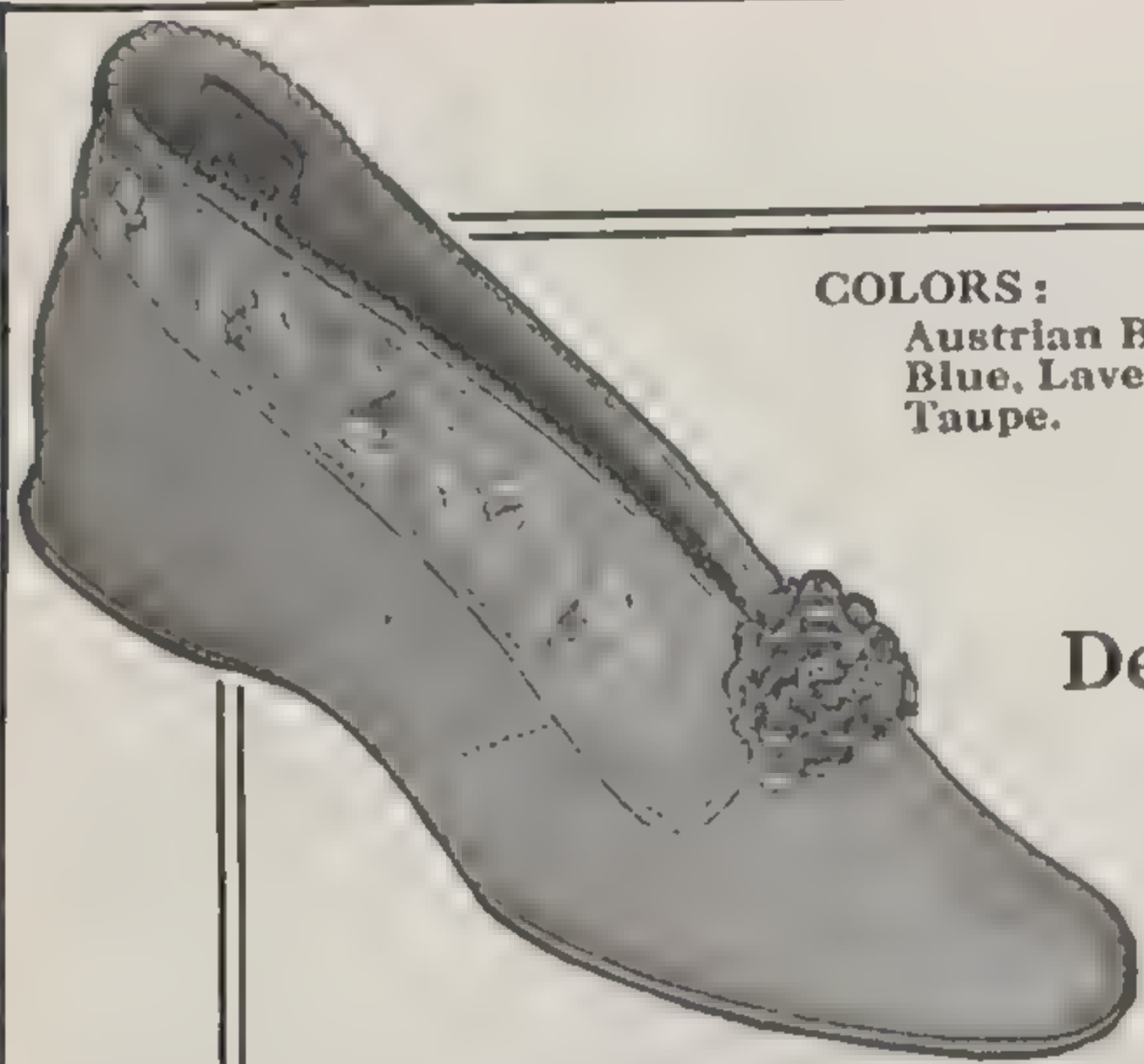
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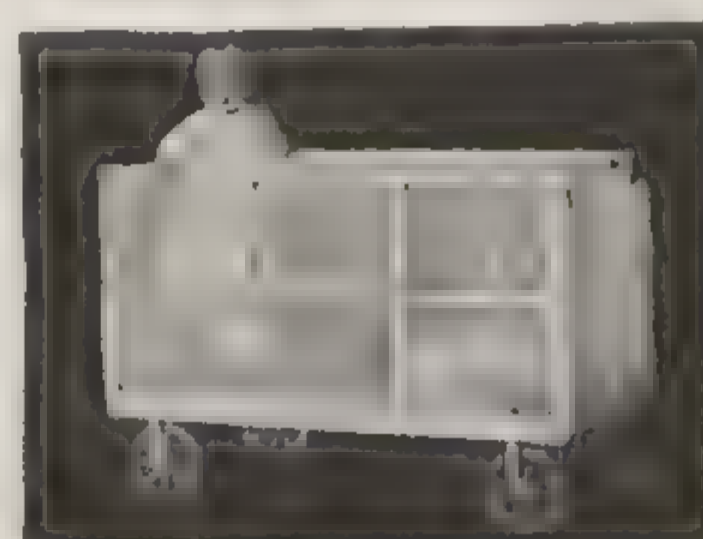
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A vivid and decorative portrait of "Miss Broughton Holding a Mask," by Cotes, was among the notable paintings in the Hearn collection, shown at the American Art Galleries

## A R T

By MARION E. FENTON

**O**NE of the most notable art sales of the winter was that of the collection of the late George A. Hearn, which was shown at the American Art Galleries, late in February. Like the great merchant princes of Renaissance Europe, Mr. A. Hearn was a patron and a collector of art. He was a collector in the true sense of the word, buying not for investment, or merely because a painting was famous, but buying lavishly and often impulsively such art as made to him a personal appeal. Although the greater part of his collection consisted of works by American painters, he was in reality an eclectic, specializing in no one school or period to the exclusion of others, but buying regardless of such considerations on the merit of the individual work and its value to him personally, as a collector not only of paintings, but of porcelains and objects of art, with special emphasis on ivories.

Yet even more than a collector, Mr. Hearn was a patron of art, and notably of American art, for he was one of the first collectors to foresee a great future for the art of this country. In the recognition which has been accorded the works of such men as Inness, Wyant, Winslow Homer, whose early paintings he bought, have his prophecies had a glorious fulfillment. While American paintings occupied first place in his interest and in

his collection, they were closely seconded by English canvases of the eighteenth century, especially those of the period of Reynolds, by works of Dutch seventeenth-century masters, in smaller numbers, but of notable quality, and by the French schools of the Barbizon and later periods.

In the recent exhibition of his collection some of the most notable examples of the older schools were placed in the big entrance gallery. There in a place of honour hung the painting catalogued as the "Blue Boy" by Gainsborough, a canvas which Mr. Hearn considered the most important English painting in his collection. Though it follows closely the original in the Grosvenor Collection, this canvas is unmistakably by a different hand. It is more loosely painted, and lacks the sure light touch of the master and his delicacy of flesh tones. All definite proof of its painter is lost, but one interesting supposition is that the artist may have been Hoppner, who at one time owned the original canvas. Of the portraits by Reynolds, the most interesting and most interpretative was that of Dr. Burney, father of the celebrated Fanny Burney.

In a number of the other canvases, historical interest was added to art interest, as in Lely's portrait of "The

(Continued on page 96)



A canvas by Van der Helst, in the Hearn collection, was an example of the Dutch school of dignified portraiture and decoration



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"VELITO"—A 1918-type Colonial

You must look your very best when you wear these piquant pumps, or your feet will be your most attractive feature. Turned sole, 2 1/4-in. heel. In the new reindeer color, with kid vamp and buckskin quarter, price

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5. There must be no size substitution. If a customer requires an 8 1/2 AAA, she must have it—not an 8AA. All sizes are marked in plain figures.
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10. The customer's convenience is a paramount consideration. With this in view, our Mail Order Service and system of fitting by Measurement Chart must be (and is) maintained at highest efficiency.

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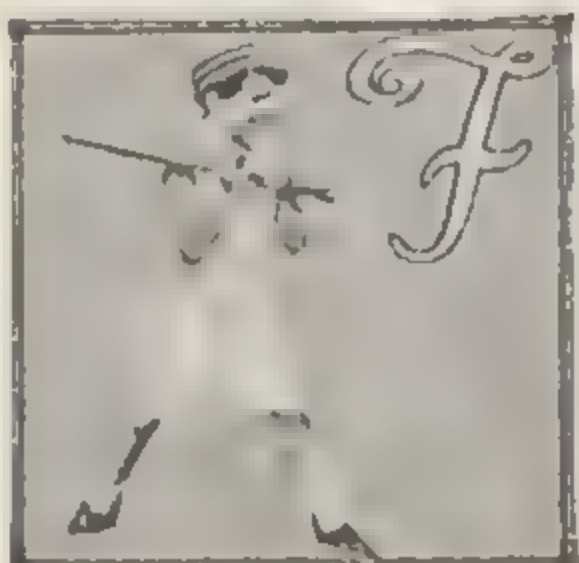
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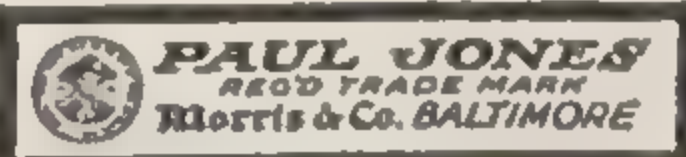
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FOR many years you have known the superiority of Paul Jones Middies for Girls. Here, then, are some Paul Jones Garments for Boys that are equally as worthy—just as well-made and just as distinctive in the practical particulars that no careful mother ever overlooks.

The Paul Jones Sailor Suits shown on the three boys in the battleship picture above have the true nautical flavor. They are made of white galatea, with navy blue collar and cuffs. Ages 2 to 10. Attractive emblem on sleeve. Guaranteed fast color. Flare effect on the little trousers! How the boys do love to wear them! How easy to wash and keep clean!

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That sturdy little fellow above, with the base-ball bat, is wearing Paul Jones Underalls. They do away with underwaists, separate shirts and drawers. *One garment takes the place of three.* Adjustable shoulder straps, extra buttons for trousers, and patented loop for hose supporters—special features that you will find in no other boys' underwear. Paul Jones *Knee Length* Sailor Suits are shown on those three little codgers in the illustration below. If your favorite store does not have them, write to us direct.

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Less formally and more imaginatively than is his wont, Tarbell painted the portrait of "Mrs. T.", which was exhibited at the Knoedler Galleries



The much discussed "Blue Boy," after Gainsborough, which was possibly painted by Hoppner, held a place of honour in the Hearn collection

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(Continued from page 94)

Duchess of Portsmouth," and his somewhat gorgeous painting of "Anne Hyde, Duchess of York," who was his patroness and who sat to him many times. Among the works of men less known, but nevertheless of high rank in the English school, were the paintings by Cotes. His "Miss Stanhope," which follows so closely the general style of Reynolds, is less individual than the brilliant portrait of "Miss Broughton, Holding a Mask," which is a vivid painting not only in its portrait quality, but in its handling of a large canvas and in its texture. Representative of the great Dutch period was a fine example of the work of Van der Helst. "A Family Group" is true to the Dutch tradition of soundly painted and dignified portraiture, with that added charm which the old masters so carefully considered, the designing of a canvas which has decorative value over and above that of its personal portrait interpretation.

Of the Italian paintings, there was none to exceed the Guardi "Seaport and Classic Ruins in Italy." A canvas of huge size, it yet has the delicacy and luminosity of his better known and smaller pictures. Goya, the solitary Spaniard, was represented by his por-

trait of "Juan Manuel Alvarez de Faria."

Smaller than either the English or the Dutch groups was that of the earlier period of the Italian renaissance, a group for the most part composed of acceptable school pieces. A classical landscape and a figure study by Corot stood for less familiar works and subjects than his more usual silvery willows. The traditions of the Barbizon school were upheld by Corot, Daubigny, Diaz, and Dupré; but examples of Rousseau and Millet were lacking.

Yet it was in his collecting of modern paintings that Mr. Hearn expressed himself most freely and completely, and became even greater as a patron than he was as a collector. Wherever a young painter showed true merit and serious purpose Mr. Hearn was quick to recognize it. His interest in older men, such as Wyant and Inness, was typified in characteristic canvases, eight by Wyant and three by Inness, one early and one late; while among the more modern canvases were some by Lavery, the Irish painter, Shannon, Carlsen, and Paxton—the latter showing an overemphasis on texture—and some golden landscapes by Murphy.

In short, the impulsive buying of can-

(Continued on page 98)



A quality suggestive of that in the interiors of the Dutch school has won for Tarbell the title of a "modern Vermeer"



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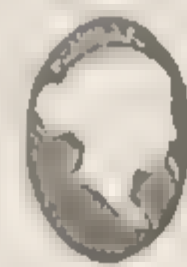
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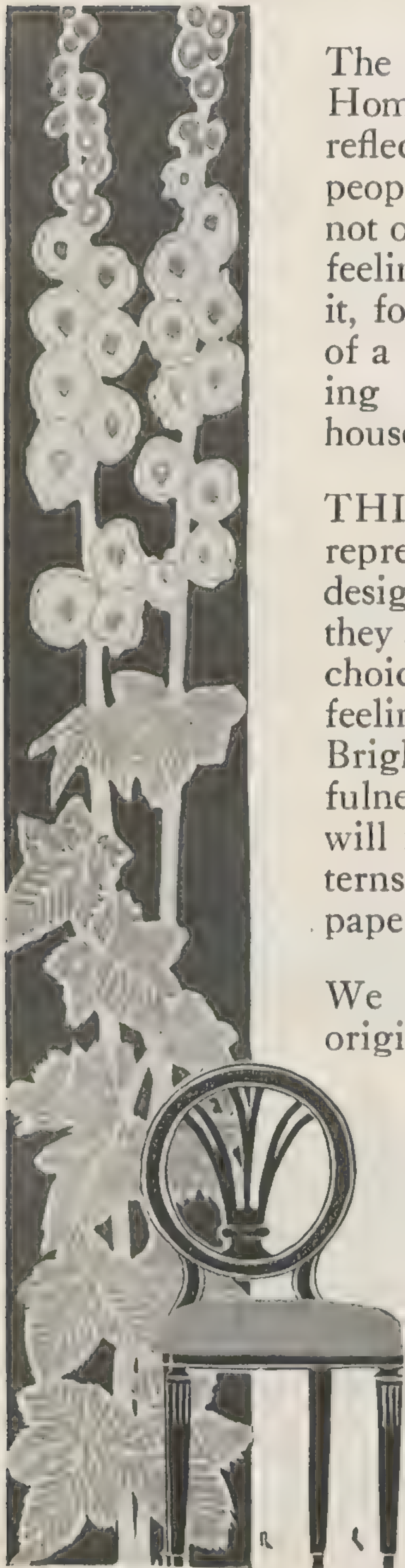
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## MAKING FRENCH ENDS MEET

(Continued from page 37)

narrow braid. The folds which it takes recalls the paintings of Boldini or Sargent, and every one admires it.

### THE CONVERTIBLE EVENING FROCK

One must have a simple sort of evening dress for dinner and the theatre, and mine is of "blonde" chiffon, which is light enough to be pretty and dark enough to wear in the "Métro," when it is impossible to find a taxi to take one home. The skirt is rather short, which makes it practical for walking; that is to say, the foundation skirt is short, for the overskirt hangs about two inches below it and is tucked up at the hem in Oriental fashion, so that the ankles show through. My corsage folds in front in fichu style, and the folds are edged with gold and brown. At the waist is a ribbon of brown and gold which ties at the side in a flat "mousmé" knot, giving the Japanese touch which is thoroughly "of the moment." The chiffon sleeves are transparent and very long, coming down over the hands like old-fashioned mittens and doing away with the necessity of gloves.

I have had to give up every kind of embroidery for this season, though I have a woman who does certain details of collars and pockets very well and reasonably; I am thinking of employing her for my summer dresses. For I am planning summer frocks at this moment, and using simple cotton crêpe for one and ordinary white muslin for the other. The crêpe one will have a narrow skirt and a long blouse slit at the sides, and I shall border all the edges with a scroll design in bright colour. The belt, which is not more than two inches wide, is wound twice around the waist and is made of a bias strip of the crêpe lined with the same bright colour. In order to enliven this simple costume I shall have embroidered on the blouse, near the waist-line, and on the skirt, near the hem, a large flower or fruit in an amusing colour scheme, harmonizing with the scroll design and with the plain shade of the crêpe. With a large straw hat, tied with a grosgrain ribbon of the same shade, and a parasol of plain linen to match, I shall consider myself, if not charming—for I am modest by nature—at least quite as fashionable as the other women whom I may meet on the beach or at the resorts.

My white book muslin frock will be copied from a very simple model of the 1840 period and will have a ribbon belt of bright colours. I shall vary the belts as I please in order to make a change. As for my hats, they won't bother me much, because I like a plain sailor of straw or light felt for the street, while for more elegant occasions I shall return to the large, flat, almost untrimmed

shapes in bright coloured straw contrasting with my frock. The colours will be selected, of course, to go with the numerous sweaters, which I do not think of giving up this season. These will be of silk or wool tricot or of cotton velours, and will be worn over frocks of perfectly plain white linen. I always have a collection of washable blouses, and I especially like, this year, those of simple cut which my maid can make.

The only expense which I do not know how to cut down is that of gloves and shoes. No matter how simple a toilet may be, it won't pass muster unless the shoes and gloves are above reproach. So, dear Gladys, we shall probably meet many times at the bootmaker's, for I confess to you that I keep a money-box expressly for these expensive luxuries, and all my extra pennies go straight into it.

### INDIVIDUALITY IN DRESS

You will probably think, dear Gladys, that there are very few things in my summer wardrobe, but there is really nothing to prevent my adding to it on the same specifications, if I feel the need of something more. I am studying old prints for charming and simple models, the individuality and picturesque quality of which will make up for their simplicity. As I can't have luxury and variety, I shall make up for them by carefully considering my type and dressing with individuality. In France there is a certain *grande dame* who is always cited as an instance of good dressing. She influences every fashionable season, and yet she either has her clothes made at home or else in the workroom of some small dressmaker. How often, even in the lavish times of peace, have I met the Countess Greffulhe studying the old prints in the Carnavalet Museum or at the Louvre. She obtained ideas from these prints for the dresses which we all admired.

We Frenchwomen, you know, no matter how much we have to spend for chiffons, have never been able to compete with you Americans, so we have been accustomed to all sorts of subterfuges and to having things made by small dressmakers who heed the direction of our own suggestions. This helps us tremendously now, and so the war has not affected our appearance as much as it would that of a nation of women accustomed to spend without thinking, like the Russians. We are used to having one good model of a becoming piece of lingerie copied in less expensive materials at half the price. I am telling you all these things, in return for the clever ideas which you have sent to me, hoping that they will give you some added suggestion for economies. J. R. F.

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(Continued from page 96)

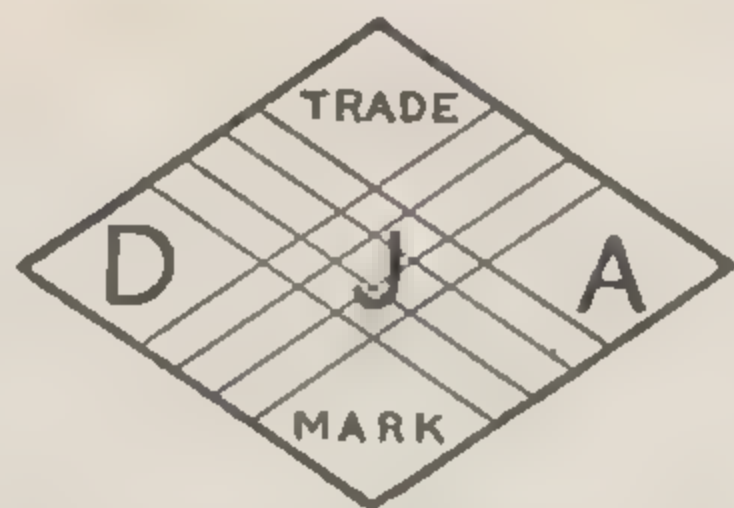
vases which had a direct appeal, made Mr. Hearn a collector, in the truest sense of the word and procured for him among the hundred and fifty-two canvases which were on exhibition a number of fine examples of the work of painters whose early signs of promise were recognized and encouraged by him.

Late in February, the Knoedler Galleries held an exhibition of twenty-seven works of Edmund C. Tarbell. Tarbell is primarily a Bostonian in his painting, impressed by the seriousness of art, and seldom breaking loose from strict formality. Never does he tell anything but the truth, no matter how uninteresting and unimpressive it may be. One might accuse him of telling "the truth, the whole truth, and nothing but the truth," and forgetting that the truth should not be

spoken at all times. In the setting of a cold New England interior, he has painted girls reading, knitting, or crocheting, compositions which have gained for him the enviable, if somewhat questionable, title of a "modern Vermeer," a term which seems to be growing popular as applied to present-day painters.

In the "Girl Crocheting," which brought a record price a few months ago, in "The Dreamer," and in his "Portrait of Mrs. T." he has broken through the stiffness which binds him and has painted more freely and imaginatively than is his wont, as though for the moment he had forgotten himself in his sympathy with his subject. For the most part there is in Tarbell's painting very little that is scintillating and a great deal that might be called pedestrian.





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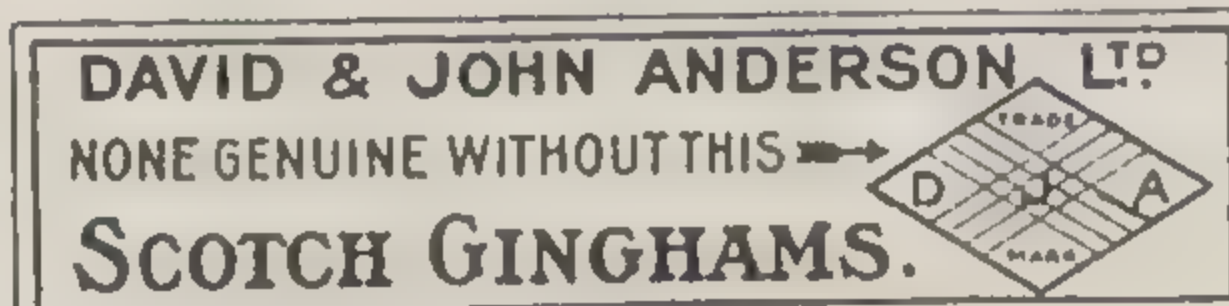
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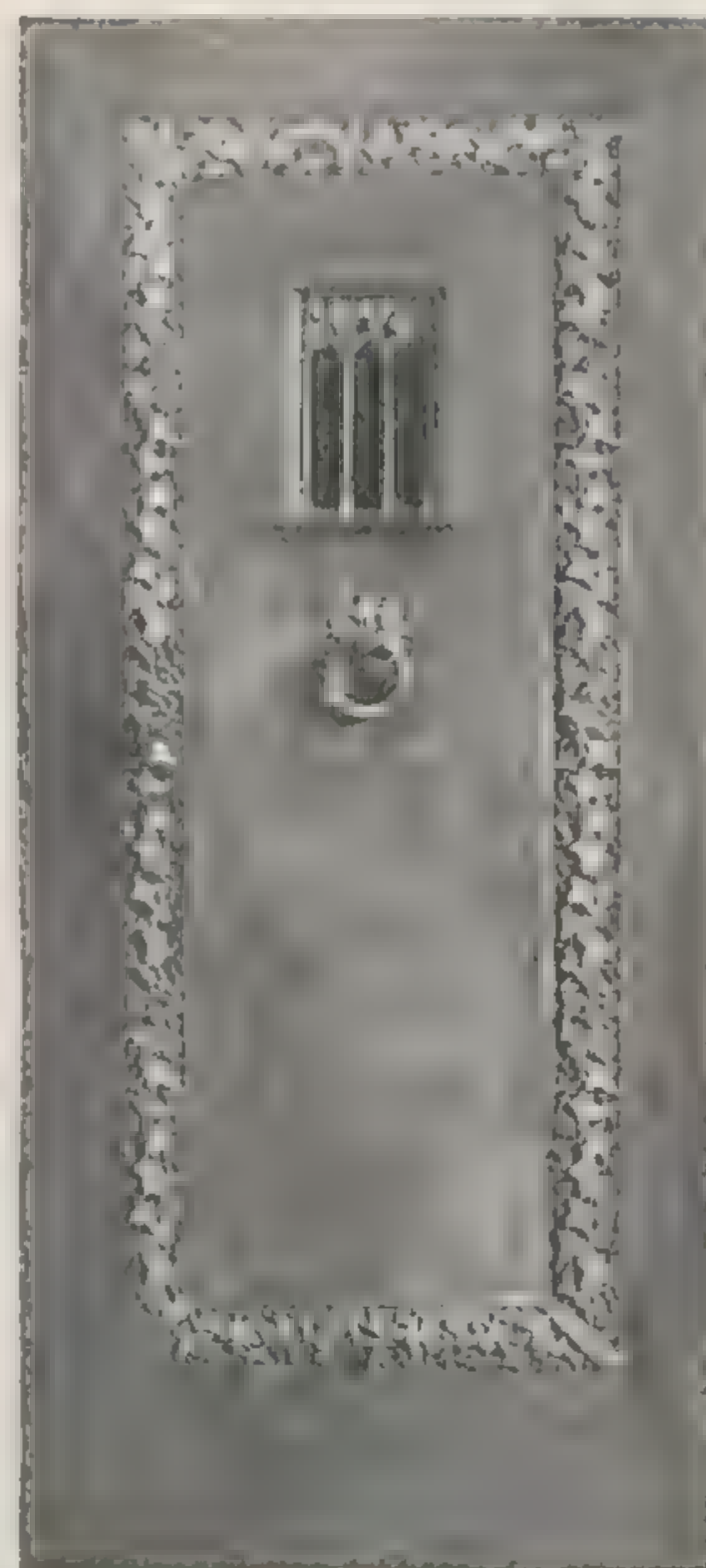


## DECORATIVE ARTS EXHIBITION

(Continued from page 52)

showing of decorative arts, was a sleeping-room especially created for this exhibition by Hofstatter; it is shown in the photograph in the middle of page 52. The furnishings of this room followed the Louis XVI lines, with considerable freedom, but with entire consistency of motif and general design. But the point of the room was its colour scheme, and this was a wholly modern and daring combination of softly lustrous mauve and shimmering light green against a background of neutral walls and carpet. This same neutral tone was used for the furniture and was relieved by touches of gold and by inset panels of lacquer in gold and a green which was bluer and slightly darker than that of the mauve - embroidered bedspread, striking a clear high note of green that banished any possible thought of sombreness in the mauve. Mauve brocade was used for the upholstery and was combined with lace in the Louis XVI canopy. The result was a unique yet entirely livable room, serene in atmosphere and characterized by unusual grace of line and beauty of colour. A small library in Spanish lacquer, by Chamberlin Dodds, was also a work of unusual excellence.

Lighting fixtures came in for a generous measure of attention, and many New York firms gave evidence of their skill in designing and executing them. The group contributed by G. E. Walter contained some exceptionally fine adaptations of the Victorian crystal pendant chandelier to the modern uses of electric lighting. A very simple wrought-iron wall fixture doubled its brilliance by its own



*Deeply undercut decoration marked this fine bronze door; from Gorham*

reflection in a mirror panel, after the manner of the old-fashioned wall sconce, while a medallion of a dancing figure formed a central motif on a gilt fixture which made pleasing uses of bouquets in coloured enamel, as is shown in the photograph at the lower left on page 52.

From the Gorham Company came some very fine bronze casting, notably a bronze door, the decoration of which included a band of ivy leaves which were deeply undercut—an extremely difficult feat in bronze casting. The door is shown in the photograph on this page.

Perhaps the point in which this exhibition approached most nearly to the spirit and originality of its prototype, the Paris *Salon des Arts Decoratifs*, was in the batik silk hangings, of which there were a considerable number. By far the finest of these batik hangings was "The Sorceress," shown in the photograph in the middle at the bottom of page 52; it was designed by that painter of exceptional decorative gift, Arthur Crisp, and executed by the Myer Studios, who were the pioneers in this country of the art of batik dyeing. Extremely clever were the batik hangings (somewhat erroneously labelled "batik tapestries on silk"), designed by Hartman for Mr. Edward Plant. Makers of drapery and upholstery stuffs were also represented, but their exhibits, though they contained many rich fabrics, showed little definitely new or individual. In this respect, and a few others, it may be hoped that future exhibitions will make good deficiencies inevitable in a first attempt.

RUTH DE ROCHEMONT.

## GRADUATION DRESSES

(Continued from page 58)

dresses, and still others have had the students make their own frocks under the direction of a sewing teacher. The graduation dress has been relegated to a position of comparative insignificance. Perhaps the pendulum has swung a little too far in this direction. The dresses instead of being simple and charming, are too often simple and banal. This seems hardly necessary. Youth need never be banal; and within the strictest rulings of the most correct schools there are still opportunities for the dresses to achieve an originality and charm that will express the young girl better than a uniform.

It is possible to effect a compromise in this matter—to find a dress that is appropriately simple and youthful, and yet sufficiently charming to please the young girl who is to wear it. No one will deny her right to wish to look her best on this occasion when all her family and friends will be in the audience, singling her out from among the other graduates. She is quite right in demanding that especial care and attention be given to the selection of this particular gown. With this thought in mind, Vogue has chosen from a shop which makes a special feature of graduation dresses,

three frocks which may be had, ready made, at very reasonable prices. These frocks are shown in the lower three sketches on page 58. They are well within the restrictions of the most exacting schools and are particularly desirable because of their simplicity and appropriateness to the occasion. Three other models, especially designed by one of Vogue's staff artists, are shown at the top of page 58, for we believe that within the limitations prescribed by the schools there are infinite opportunities for picturesque and quaint costumes. Each of these dresses has a personality and an unexpectedness that makes it utterly charming. They have an unusual freshness and daintiness, but may be easily copied by the students themselves or by a small seamstress. Vogue patterns will be cut for them and may be ordered from our Pattern Department. White organdie, of a sheerness suitable for a graduation dress, may be purchased at from 58 cents to \$1.85 a yard, and dimity may be obtained at a very reasonable price. If crêpe de Chine is used, it may be had, 40 inches wide, at \$2 a yard; white taffeta, of a particularly soft quality, may be had at from \$2 to \$4.50 a yard; net, 95 cents to \$3.75 a yard.

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(Continued from page 47)

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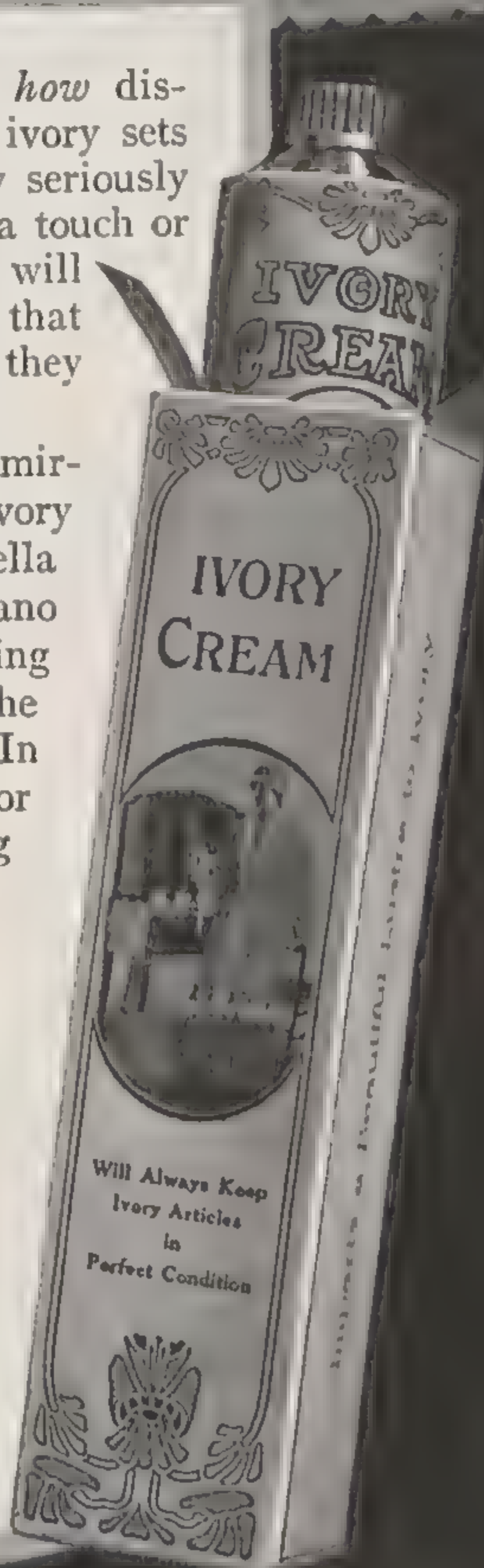
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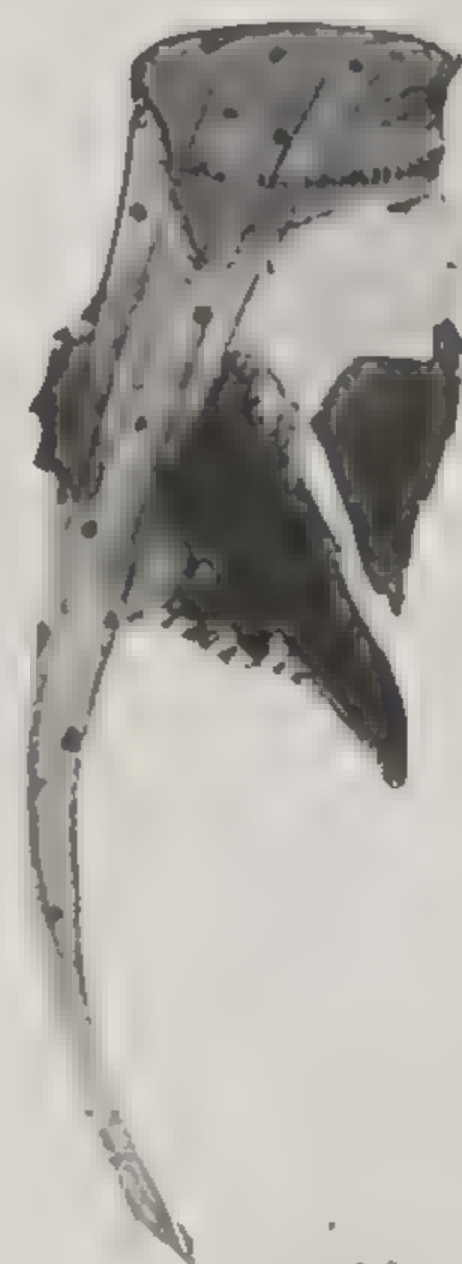
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*Chenille balls were trimming for a biscuit coloured hat faced in black*



*The silvery sweep of this coiffure was met by two curved jewelled pins*



*The Duchess de Chaulnes wears a flowing dotted veil over her close black turban*

ban sketched on this page in the middle; thrown across it was a flowing veil embroidered with large black dots. The hat with many bristling black feathers, sketched in the middle of page 47, was worn by another member of the audience, who sponsored a most unusual neck chain of cut crystal with great cut crystal drops at the end. Many times the most telling note in the costume of the woman who is past her first youth, is the jewels that she wears about her neck. These are the high lights of the costume which is itself only a background; it may be utterly simple but it must be graceful in line. This point was effectively illustrated in the costume worn by Mrs. Charles B. Alexander the other day when she represented the Senior Committee at the exhibition of war relics held in a shop on upper Fifth Avenue. Her gown was black and her hat of taffeta with its upstanding frill was of this sombre tone, but, as may be seen in the upper right-hand sketch on page 46, she wore about her neck a most becoming band of black velvet set with diamond and platinum slides above a string of pearls; in her ears were pendent earrings of diamonds and onyx.

## AT A RECENT WEDDING

Mrs. E. H. Harriman wore the very good looking hat sketched at the lower right on page 46, when she was a guest at the marriage of Miss Marie Gaillard Johnson, daughter of Mr. Bradish Johnson, to Second Lieutenant William Hamilton Russell. It was a close black shape somewhat high as to crown, with a curling ostrich feather which followed its silhouette and turned in over the coiffure at the back. Her straight gown of black velvet was trimmed with broad bands of jet which followed the line of the outer arm and marked the wide edge of the sleeve. The enlivening note of this costume was furnished by an exquisite rectangular purse of cut steel. Another guest at this wedding wore the close hat pictured at the lower left on page 46; it has scraggly black feathers at the left side of the back and a little round diamond veil pin at the front to give it further chic.

Quite the last word in chic was the costume sponsored by a little widow having tea at Sherry's the other afternoon and sketched at the top of page 46 in the middle. Her hat, which took a flaring line at the top, was drawn into a tight band about her head above a second band of white crape, which, with a white crape bride, was vastly becoming.

From this hat flowed a moderately long crape-bordered veil of rectangular shape. Her black gown had a band of white crape about the neck, and her fur-edged cape was lined with black silk cross-barred in white.

Another very smart mourning costume seen recently on Fifth Avenue is sketched at the bottom of this page. From beneath a long bodice slashed at the bottom fell a skirt pleated in long straight folds. The bodice buttoned down the back and was collared with fur. A long crape-edged veil, instead of being tied at the back of the hat, was fastened at the left side and flowed down over the shoulder.

The National League for Woman's Service is, among other things, an advantageous point for the observation of spring hats. An exceedingly smart one noticed there recently is sketched on this page at the upper left. It was of biscuit coloured straw faced with black.



*One smart mourning costume on the Avenue showed a long bodice buttoning in the back and a veil flowing over the left shoulder*



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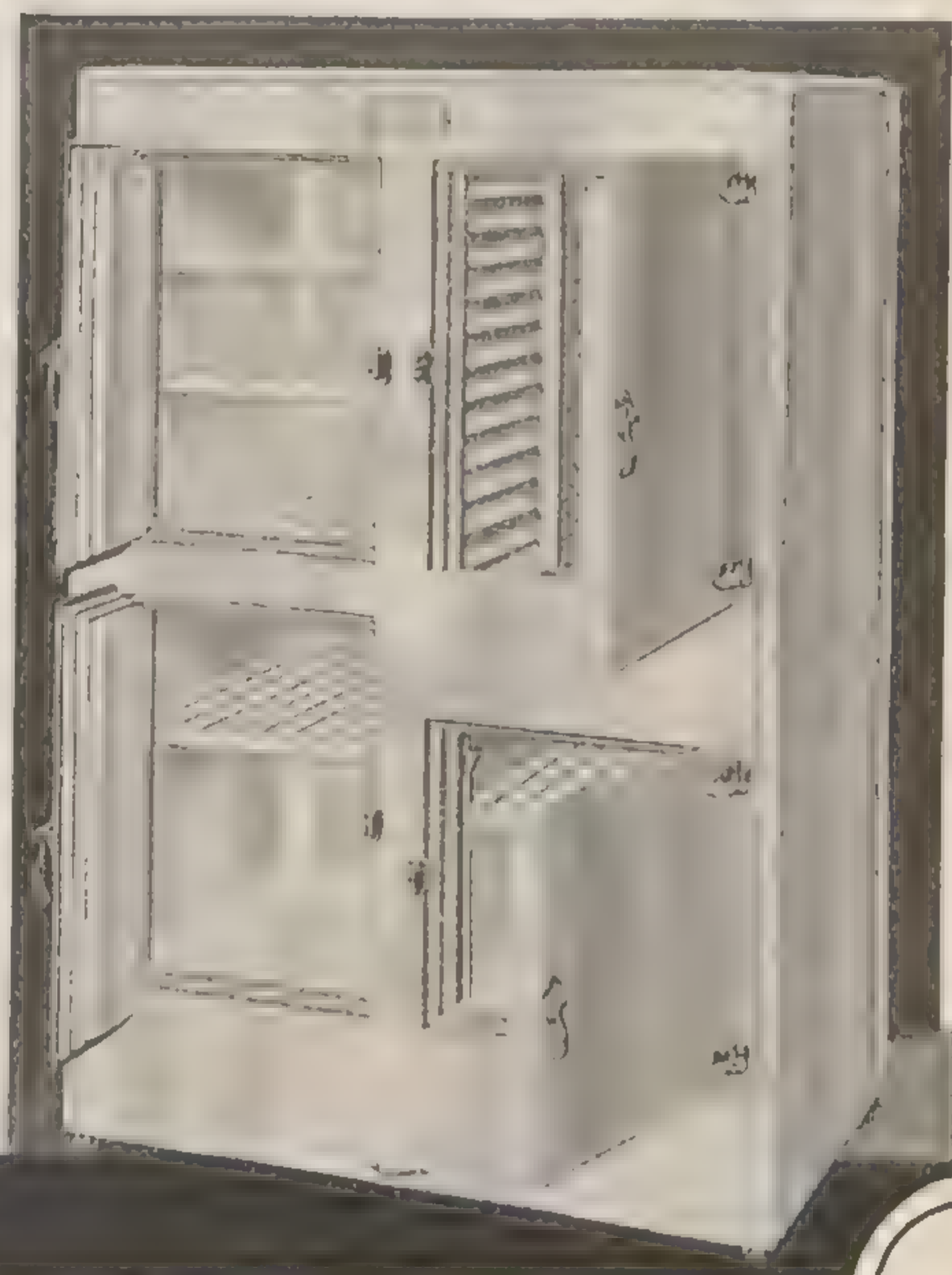
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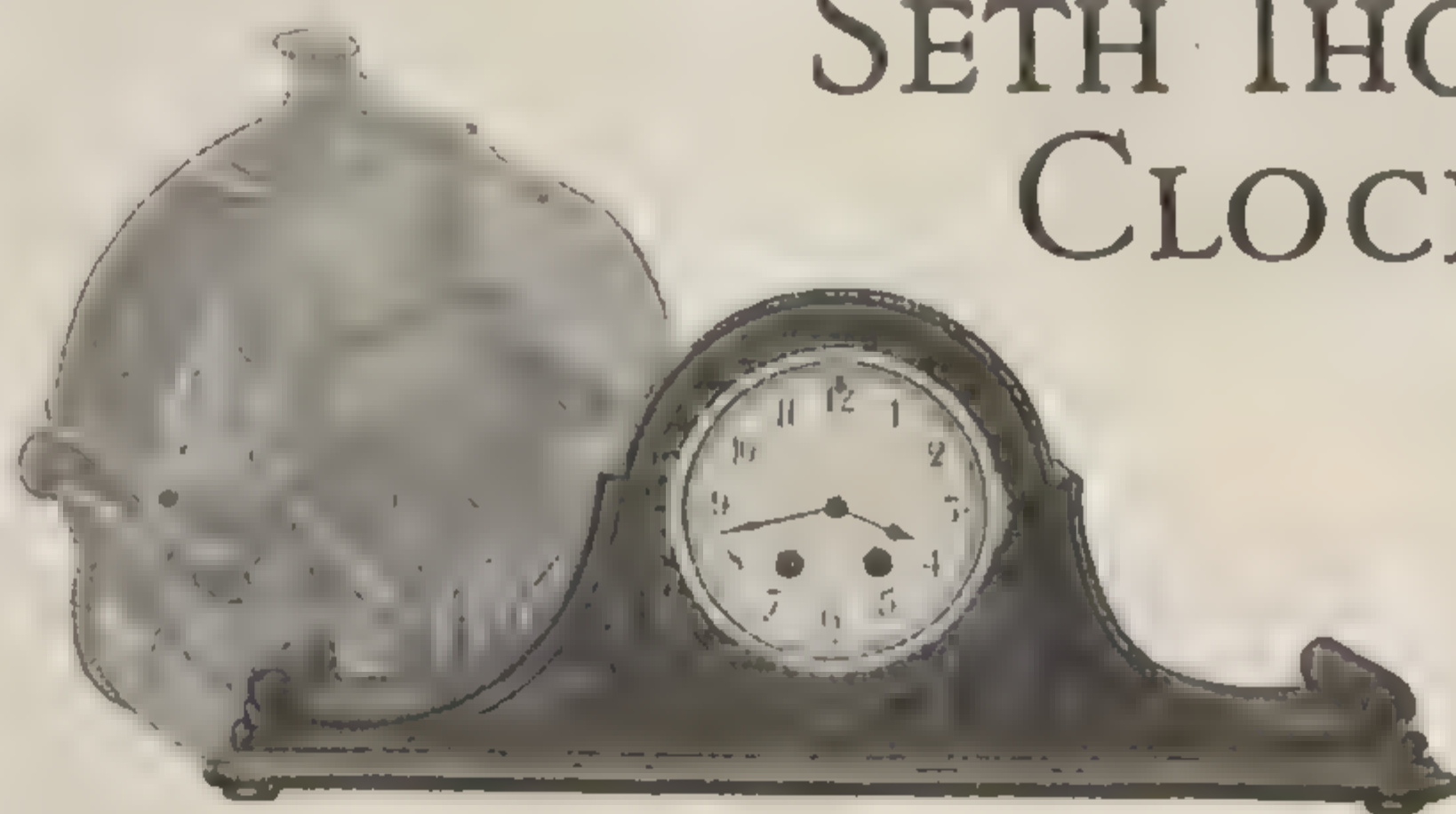
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Arnold Genthe

*Rebecca Clarke, the viola player, came here from London about a year and a half ago. With May Mukle, she gave a recent recital at Aeolian Hall*

## MAKERS of MUSIC

*(Continued from page 56)*

suspected of membership in anti-monarchical masonic societies. As for poor Franz Schubert, he cared more for his mug of beer, after a good day's work was done, than for all the politics in the world. Similarly, Schumann and Brahms have escaped without reprobation, except that their songs have suffered from the general ban against the German language. And in general, those composers who were safely dead before the invasion of Belgium have been permitted to rest in peace.

### GERMAN MUSIC REPLACED

Wagner, however, has suffered banishment from the opera house because the singing of his works in any but the German language has been unthinkable to those who have the decisions to make. It may be questioned whether his operas may not be sung in English, if a force of poets be set immediately to work making adequate translations; indeed, the project is already being fostered by some who would like to hear the greatest of music dramas again at the Metropolitan. But when the war was first upon us it seemed too much to ask the public to glorify in the opera house those Teutonic heroes, Wotan and Siegfried, who lent their names to the German trenches in France. The only compensation has been the liberal performance of the Wagner music at our orchestral concerts. This, surely, was innocent. The intoning of the Siegfried theme by Mr. Damrosch's horns could hardly serve to strengthen the Siegfried line along the Aisne.

On the other hand, the works of German composers living or but recently dead have all but disappeared. The public does not forget that Strauss signed the famous "Manifesto of Professors" excusing the invasion of Belgium. It may, indeed, overlook the fact that Max Bruch was likewise a signatory, but it listens to little of his music save the omnipresent violin concerto in G minor. Mahler, Bruckner, Rezer, and Humperdinck have come under the ban. Even Hugo Wolf, who is certainly innocent of Louvain, is left severely alone. And the younger men, such as Arnold Schönberg and Eric Korngold, are not heard in so much as a single note. Altogether, the quantity of German music has been cut away by half, and that of modern German music by nine-tenths through common consent.

What, then, one asks, has taken its place? Much that is interesting, from the hand of American composers, from modern France, and modern Russia, and to a slight extent from modern Italy. The eighteenth-century composers (thanks in part to the invaluable "Société des Instruments Anciens") are called into service more than ever before. Young English musicians gain just the shadow of a hearing. And the "neutral classics," such as Chopin and Liszt, are, if possible, rather more prominent than before.

Modern France discovers little that is really new, for she had been pretty thoroughly canvassed before the war broke out, and since that time she has had little opportunity for the creation of beauty. Modern Italy, similarly, offers little outside the domain of opera, except in the work of Zandonai. Modern England has really not received a fair hearing. We Americans sum her up in the one name, "Cyril Scott," which is most unjust, for Scott, though resourceful and clever, is neither profound nor inspired. Vaughan Williams, Joseph Holbrooke, Balfour Gardiner, Frank Bridge, Anthony Trent, and Eugene Goossens must come next year.

But from American composers, or those now living in America, one hears a great deal these days, enough to make one wish to hear still more. There is, for instance, the very young musician, Leo Sowerby, born in Michigan and educated wholly in Chicago, who within a week was represented on New York programmes with two ambitious works. His overture, "Comes Autumn Time," played by the New York Symphony Orchestra under Mr. Damrosch's baton, proved to be an ardent and richly coloured fancy of no little beauty of theme and development, sanely and agreeably manipulated. His "Serenade" for string quartet, played from manuscript a few days previously by the admirable Berkshire String Quartet, showed abundant cleverness, even approaching trickery, in writing for this forbidding combination of instruments. Edward Burlingame Hill's wholly delightful suite, "Stevensonia," was another work which Mr. Damrosch had the wisdom to put on his programmes near the end of his season. The work is a little *jeu d'esprit*, founded on, or suggested by, some of the poems in Stevenson's "Child's Garden," and it is exquisitely worked out

*(Continued on page 104)*





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2 teaspoons salt, ½ cup sugar,  
2 cups boiling water, 1 cake yeast,  
½ cup lukewarm water, 5 cups flour

Mix together Quaker Oats, salt and sugar. Pour over two cups of boiling water, let stand until lukewarm. Then add yeast which has been dissolved in ½ cup lukewarm water, then add 5 cups of flour.

Knead slightly, set in a warm place, let rise until light (about 2 hours). Knead thoroughly, form into two loaves and put in pans. Let rise again and bake about 50 minutes. If dry yeast is used, a sponge should be made at night with the liquid, the yeast, and a part of the white flour. This recipe makes two loaves.

### Quaker Oats Sweetbits

1 cup sugar, 2 eggs, 2 teaspoons baking powder, 1 tablespoon butter, 1 teaspoon vanilla, 2½ cups uncooked Quaker Oats. Cream butter and sugar. Add yolks of eggs. Add Quaker Oats to which baking powder has been added, and add vanilla.

Beat whites of eggs stiff and add last. Drop on buttered tins with a teaspoon, but very few on each tin, as they spread. Bake in slow oven. Makes about 65 cookies.

### Quaker Oats Muffins

2/3 cup Quaker Oats, 1½ cups flour, 1 cup scalded milk, 1 egg, 4 level teaspoons baking powder, 2 tablespoons melted butter, ½ teaspoon salt, 3 tablespoons sugar.

Turn scalded milk on Quaker Oats, let stand five minutes; add sugar, salt and melted butter; sift in flour and baking powder; mix thoroughly and add egg well beaten. Bake in buttered gem pans.

*The London 'cellist, May Mukle, who plays with Rebecca Clarke, gives recitals for the soldiers and has appeared several times at Camp Upton. At a recent recital, these two young women brought unfamiliar works for their two instruments before the concert public of New York*



Brugulère

## MAKERS of MUSIC

(Continued from page 102)

in an idiom suggesting the modern French by one of the most meticulous and graceful musicians of present-day America.

John Powell, a most ingratiating pianist, has recently had the courage to offer a programme almost wholly composed of his own works. One says "courage" where one's predecessors would have said "temerity," for the feeling has fortunately vanished that it is an impudence for an American composer to present his own works in the concert hall. At all events, Powell is amply justified in playing anything of his own which he may choose in public, for he has demonstrated a most remarkable combination of amiable fancy and romantic invention with solid musical learning and technical cunning. At his recent recital at Aeolian Hall he offered his imposing "Variations and Double Fugue" and his suite of "sketches," entitled "At the Fair." The former present a most surprising injection of romantic imagination into a form which has become so "classic" that it must be positively terrifying to the young composer. But it is in the suite that Mr. Powell seems most to be enjoying himself. He has, in fact, undertaken a most interesting experiment, one which, if not tried by him, would certainly be broached by some one else and will eventually emerge in some master work. His intention in it, he says, was to give vivid, if somewhat idealized, impressions of local colour, characteristic of the lighter and more relaxed moments of Americans. And he adds that if two of the "sketches" are strongly coloured with the Orient, it is only an apparent anomaly, for we find among all nations the strong tendency to turn in their amusements to the exotic, as among the Magyars and the Spaniards, for instance, who have made practically a national musical idiom of the folk-songs of the wandering gypsies.

### PICTURESQUE PIANO SKETCHES

Powell finds all his six "moments" in a "southern fair." There are the "Hoochee Coochee Dance," the "Circassian Beauty," the "Merry-go-Round," the "Clowns," the "Snake Charmer," and the "Banjo Players." In each instance, his "idealization" is externally trivial, yet so saturated with the colour of the picture as to attain something like distinction. He is always looking for the picturesque. In the "Snake Charmer," for example, he sees the exotic lady fascinating and subduing "her subjects." "One only is somewhat unruly. She seizes him by the neck, fixes him with a powerful glance. He succumbs with affectionate wavings of the tail, gently cooing hisses and an amatory projection of the tongue." All this is, if you like, only the superficial art of musical depiction. Yet it is far preferable to the cold recombining of

ancient formulæ which is the ideal of too many American composers. The final "sketch," however, is one to command the respect of all musicians, even the most serious. In it, as the composer explains, the atmosphere is "as decidedly Occidental and distinctively American as possible." The first theme is a verbatim reproduction of a darky banjo player's version of "Mississippi Sawyer," an old English country dance that was exceedingly popular among the early American pioneers. The second is based on the negro folk-song, "Old John Hardy," which carries the listener back to one of the authentic sources of musical inspiration in America. "The Banjo Picker" has been played by the composer at one of the Sunday night concerts at the Metropolitan Opera House, and it has already taken its place as one of the notable recent compositions from American pens.

### THE BLOCH SYMPHONY

Perhaps the most interesting "first performance in America" which the season has brought forth was that of the C sharp minor symphony by Ernest Bloch, recently played by the Philharmonic Orchestra under the composer's direction. This is a work which holds a peculiar position in modern music, and especially to Americans, because of the fact that it is this country which first recognized Bloch's genius. The symphony will be tagged in all future histories of music with a letter written after the second performance to the composer by Romain Rolland, author of "Jean Christophe" and himself a distinguished musical critic. So interesting and so just is this letter that it deserves quotation in full:

"Your symphony," M. Rolland wrote, "is one of the most important works of the modern school. I do not know any work in which a richer, more vigorous, more passionate temperament makes itself felt. It is wonderful to think that it is an early work. If I had known you at that time I should have said to you: 'Do not trouble yourself about criticisms or praise or opinions from others. You are master of yourself. Do not let yourself be turned aside or led astray from yourself by anything whatever; influences, advice, doubts, anything. Continue expressing yourself in the same way, freely and fully. I will then answer for your becoming one of the master musicians of our time.' From the very first measures to the end of such music one feels at home in it. It has a life of its own; it is not a composition coming from the brain before it was felt."

Let this passage, from the pen of a great critic, serve as comment on the work, which, though it clearly shows the traces of the influence exerted upon the

(Continued on page 106)



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## MAKERS of MUSIC

(Continued from page 104)

young composer, reveals a creative faculty, a craftsmanlike sincerity, a mastery of instrumentation, which will surely preserve it for many years as a welcome addition to our orchestral repertory.

The young English composers, Anthony Trent and Frank Bridge, were represented by minor pieces recently played by Rebecca Clarke, a most talented young violist from England who played with the 'cellist, May Mukle, in Aeolian Hall. Miss Clarke's playing, on an instrument too rarely heard in solo recital, is distinguished by great breadth of style, richness of tone, and emotional intensity. Miss Mukle has long since established herself as one of the ablest performers on the violoncello whom our concert halls can show. One should not, too, overlook Miss Clarke's own picturesque compositions, the "Lullaby" and "Grotesque" for viola and 'cello.

Among those singers who are peculiarly receptive to new American songs, John McCormack should not be forgotten. Though he prefers the simple lyrics which are easily intelligible (for his audience is composed of the great masses who have no technical education) he has done not a little, with his superb golden voice, to popularize the work of many an American musician. Furthermore, in a day when capable tenors are none too abundant, he has been most welcome, particularly as Rodolfo, in "La Bohème."

The dearth of tenors has been somewhat mitigated by the arrival of Hipolito Lazaro, who was promptly flung into the standard Italian rôles, where he was at liberty to shine to his heart's content, being able to take a high C sharp and

carry the audience into tornados of applause. He has the true genius of a tenor; that of being able to focus the enthusiasm of his hearers on a single high note, and with it a most admirable vocal "method" which will doubtless preserve his voice for many prosperous seasons, and many delighted audiences.

His arrival marked the departure of the one dependable coloratura soprano of the Metropolitan, Frieda Hempel, who relinquished her heavy burden to take to the concert stage. Here she shines resplendent by virtue of her extraordinarily rich voice and impeccable tone production. But she made, it must be confessed, a grievous mistake in electing to sing for her first New York recital the "Shadow Song" from "Dinorah," in which Galli-Curci made her memorable success. She sang admirably, in point of sheer technique, yet the finesse, the gentler phases of coloratura artistry, were lacking. One almost wishes that Miss Hempel would relinquish the ungrateful rôle of coloratura soprano and adopt that of lyric soprano or Lieder singer.

Altogether, one cannot be sorry that the fortunes of war have broken up the old conventions which used to give two-thirds of our concert programmes over to German composers. There may never be a greater musician than Beethoven. There will seldom be a more astonishing tone poet than Strauss. Yet there are new impressions to be exploited in music, and there are American composers deserving of a hearing. And these impressions and talents are, in this first year of our war, having their opportunity.

## GOWNS AND WRAPS FOR WAR-TIME

(Continued from page 33)

The long side sections form short trains at either side of the skirt, and these too are curved and outlined with the beads. The very simple bodice is slightly fitted and is filled in with flesh tulle at the front. The neck-line and short sleeves are outlined with the beads. A copy of this model may be had to order from a clever dressmaker for \$150. A simple scarf of tulle is one of the inexpensive accessories that add to a woman's appearance. One may be had to order in any colour tulle or net, as shown in the sketch, for \$10.

An evening gown for the more formal occasion is shown in the sketch at the lower right on page 32. It is a lovely combination of pale grey satin and silver gauze, with a long-waisted basque and with graceful drapery at the front of the skirt. The straight square line of the neck, outlined with a narrow fold of silver gauze, is softened by a cape of pale grey tulle hanging to the bottom of the skirt at the back and giving an effect of soft cloudiness. The fulness in the skirt runs to the front and is drawn up into a clever drapery under a belt of black jet beads. This strand of beads ends in a jet buckle at the back. A train of the material is lined with silver gauze, and this gives a most unusual effect. This design may be copied in any combination of colours for \$125.

Among all the fabrics offered us for the season for evening wear, lace is the most pliable, and lace makes delightful summer gowns and dance frocks. A number of varieties of lace are shown, including Alençon, white filet, and Chantilly. Chantilly lace, both in black and white, is the most used. All of these are, of course, expensive, but there are many cheaper thread laces that are almost as attractive. Pieces run with threads of silver, gold, and bronze, are shown and are very pretty. The gown sketched at the lower left on page 33 is of fine black Chantilly lace over an

oyster white satin slip. The bodice is of black satin embroidered with jet beads and silver tinsel; a round and rather low line and rather low neck-line is observed. The lace is a straight piece of flouncing, evenly full, and untrimmed at the bottom. This design can be copied for \$125, or, with your own flouncing, for \$100.

A charming style as well as a distinctive wrap is shown sketched at the upper right on page 32. It is suggested in French blue chiffon cloth with bandings in a deeper shade of blue taffeta silk. The taffeta collar, which is really three collars, is bound with taffeta cords which give it body, so that it resembles a ruff. The wide graceful sleeves are bound with narrow bands of the taffeta, which also finish the bottom of the wrap. A wide band of taffeta silk in a deeper shade of blue is used through the wrap, and is hand-stitched between the layers of chiffon cloth. An old-blue silk cord finished with tassels makes the fastening. The design is very smart and will be copied exactly as it is shown for \$100.

It was a year ago that Callot first showed a three-quarter's length coat on straight Chinese lines. This coat was part of a three-piece suit in blue serge and was shown over a straight chemise dress of the serge. Since then this style has been shown as a top-coat, a sports coat, and a suit coat, but never has this fashion been used in taffeta silk in a coat for the afternoon and evening, as in the model sketched at the upper left on page 32. It is very chic with narrow turned bands in a different colour. The coat of green silk is lined with white silk. White pearl buttons are used to carry out the scheme, and there are slit pockets at either side. This model would be particularly smart for the country in brown linen with facings and bands in tan linen, and fastened with tan pearl buttons. It will be copied in silk to measure by a reliable tailor for \$100, and in linen for the country for \$60.





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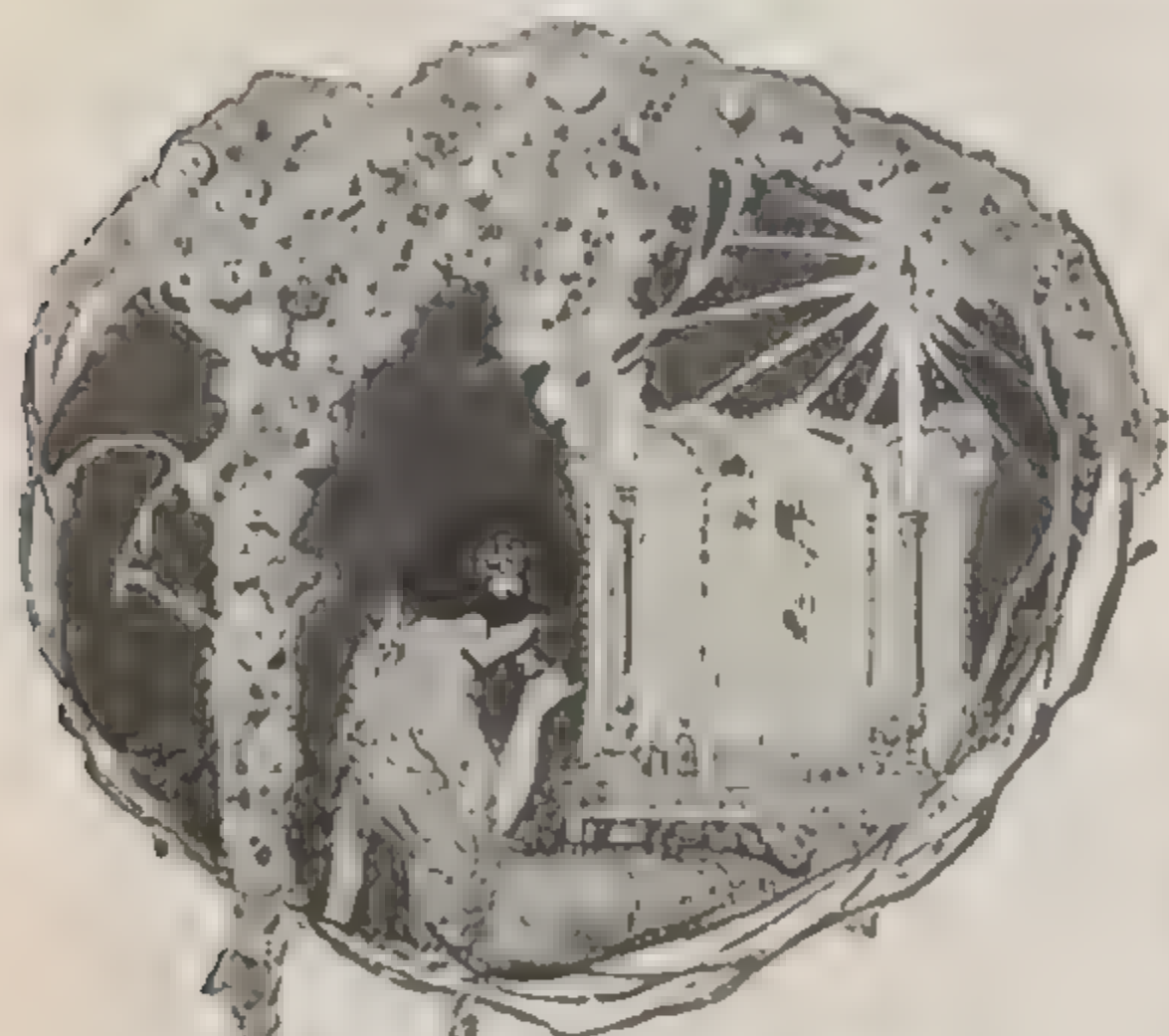


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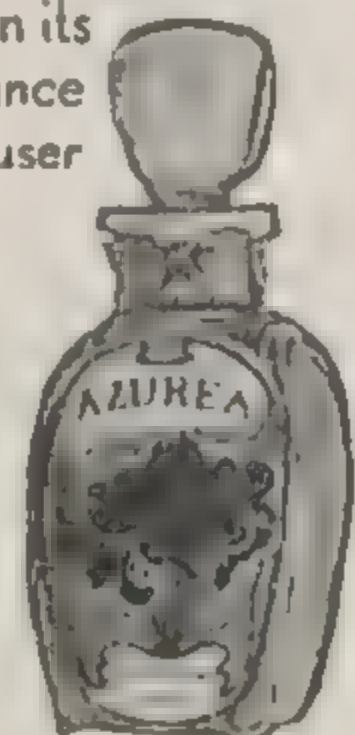


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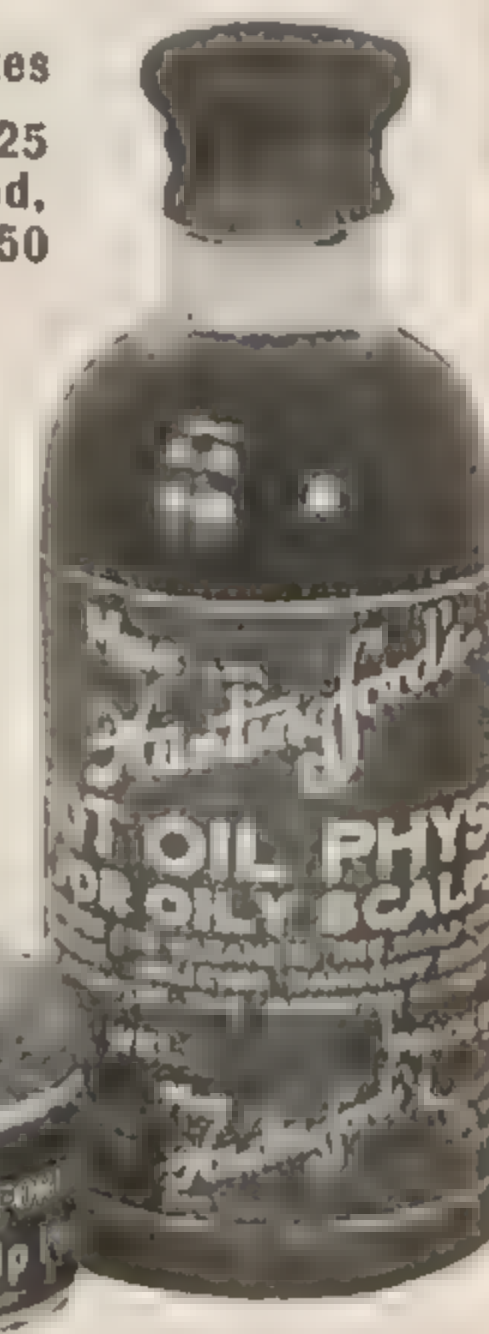
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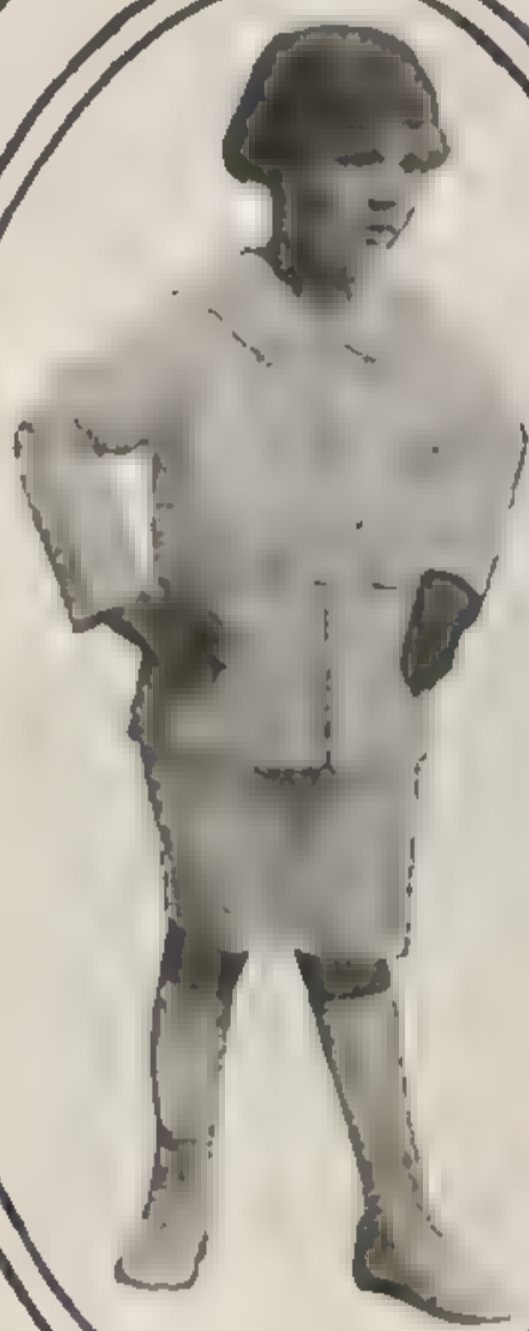
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## SEEN on the STAGE

(Continued from page 55)

cal profession. Because he was a Frenchman, and the son of an upholsterer, he was honest to the core; and the mission of his life on earth was to expose pretences and to tear the mask away from shams. The doctors of his day were quacks; and he knew this from his own experience, because he was a chronic invalid. Therefore he took joy in holding up to ridicule the absurd pretensions of those academical practitioners who charged money for quoting Latin and invoking the time-honoured name of the almost mythological Hippocrates.

### "LA SURPRISE DE L'AMOUR" (1722)

Pierre Carlet de Chamblain de Marivaux (1688-1763) is the only dramatist in history whose very name has been turned into a common noun. The word *marivaudage* is ordinarily employed in French to indicate the sort of wit that is intellectually subtle, playfully ironic, and superbly fine. Marivaux was not a robust comedian. His work is related to that of Molière as the playful poetry of Mr. Austin Dobson is related to the satiric poetry of Lord Byron. As Mr. Dobson is a minor poet, so also is Marivaux a minor playwright: in this special sense,—that he wrote for the minority. His comedies were penned, at the outset of the eighteenth century, before the overwhelming onrush of The Deluge. He was the last exponent of that super-fine and over-dainty aristocracy of France that was brought to flower in the hot-house of the *ancien régime*, before the crass democracy crashed in and opened up the architecture to the air.

The nearest relative of Marivaux within our English theatre was William Congreve; but Congreve lagged behind the moral niceness and the perfect taste of his contemporary. Marivaux lacked the masculinity of Congreve: he attempted only little tasks, but he executed these with an impeccable perfection. The theme of "La Surprise de L'Amour"—the earliest of all the memorable comedies of Marivaux—is so simple that it might seem scarcely worthy of development. A Countess and a Baron have renounced all hopes and thoughts of love, because of their many disappointments. So also—and for a similar reason—have Harlequin and Columbine, their respective body-servants. But Harlequin encounters Columbine by accident in a moonlit garden and surrenders to her charms; and these underlings, afflicted with the unavoidable disease of love, communicate it by contagion to the Baron and the Countess. This simple pattern affords sufficient basis for three acts of delicate and witty and ingratiating dialogue.

Marivaux lacks weight, and what we call "importance"; but he is one of the fine gentlemen of literary history, and it is a pleasant privilege to establish a

"speaking acquaintance," over the footlights, with so punctilious a master of the art of conversation.

### "LA PETITE MARQUISE" (1885)

"La Petite Marquise," by Henri Meilhac and Ludovic Halévy, the authors of "Frou-Frou," is a typical French comedy of the hey-day of the nineteenth century. It is rather naughty, very witty, and quite beautifully built. This piece approaches the same theme that was discussed, a few years later, by the great Eugène Brieux in his brilliant comedy entitled "Les Hanneçons." It tells us, in detail, that a serious-minded man can never easily succeed in ridding himself of a wife, or of a mistress, who is fluffy and flighty and ineradicably selfish. This entertaining piece is played without unusual distinction at Le Théâtre du Vieux Colombier, by reason mainly of the fact that Paulette Noizeux is unable to approach the performance previously registered by the great Réjane; but excellent acting is contributed in several of the subsidiary parts.

### "LES MAUVAIS BERGERS" (1897)


"Les Mauvais Bergers," by Octave Mirbeau, affords a massive study of the modern struggle between capital and labour. This play, originally acted in 1897, was written midway between the composition of "The Weavers," by Gerhart Hauptmann, and "Strife," by John Galsworthy. Mr. Galsworthy has declared in public that he had never read "The Weavers" at the time when he devoted his attention to the composition of "Strife"; but he has not been quoted in regard to the previous existence of this drama by Octave Mirbeau.

"Les Mauvais Bergers" more nearly approaches the arrangement of the well-made play than does "The Weavers"; but it is not patterned so punctiliously as "Strife." On the other hand, it excels both the German and the English drama in its intensity of sheer imaginative sympathy. "Les Mauvais Bergers," like "Strife," tells the story of a strike; and, in the French play as in the English, the greatest man of each side—the capitalists and the labourers—is undermined and broken by the senseless conflict; but the narrative of Mirbeau is more piteous and overwhelming. This great play—which was launched before its time—appeals to the tremendous sense of pathos which was appreciated by Lucretius in the immemorial phrase, "*Sunt lacrimæ rerum.*"

In the acting of this mighty play by Octave Mirbeau, the company of Le Théâtre du Vieux Colombier is shown very nearly at its best. Nobody who has seen this great performance will ever easily forget it. So impressive an ex-

(Continued on page 110)





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## SEEN on the STAGE

(Continued from page 108)

perience is seldom offered in the theatre . . . "Can such things be, and overcome us like a summer cloud, without our special wonder?" . . .

### "THE WILD DUCK"

Another welcome event is the resumption by Madame Nazimova of her Ibsen repertory, under the direction of Mr. Arthur Hopkins. Her season was initiated at the Plymouth Theatre on the evening of March 11, with the first performance of "The Wild Duck" that had ever been offered in the English language in New York,—though an excellent rendition of this play had been given in the German language at the Irving Place Theatre in January, 1917, with that admirable actor, Rudolf Christians, in the rôle of Hjalmar Ekdal. Mr. Hopkins has announced that "The Wild Duck" will be followed by "Hedda Gabler," "A Doll's House," "The Master Builder," and possibly "Ghosts" and "Little Eyolf,"—in all of which Madame Nazimova has been seen and praised by the New York public in the past. These performances are so important that it seems a pity that they should not be repeated every third or fourth season, so that each new generation of our college students might be made familiar with them. The quite unusual demand for fifty-cent seats at the Plymouth Theatre gives ample indication of the ticket-buying power of the student class. There are thousands of people in New York who go to the theatre not merely for the purpose of wasting time; and these thousands are attracted by the famous plays of the greatest of all modern dramatists.

There is one point, at least, in which Madame Nazimova excels any other actor—male or female—on our stage; and this point may be defined as the art of physical suggestion. She can render with equal ease the impression of a woman old or young, tall or short, stout or slender, without actually building her body up or scaling it down, or resorting to any obvious tricks of dress or make-up. She does this by imagining the motions

that would be natural to the type of woman that she is impersonating. She changes her walk, her bodily deportment, and the hinging of her gestures, to suit the physical equipment of each special character. In "The Wild Duck," she plays Hedwig, a girl of fourteen. Her face, of course, is too mature and womanly for the part, and she acts at most moments with her face more or less averted from the audience; but in body she seems absolutely un-adult. Instead of walking like a woman, she skips sideways like a child; and nearly all her gestures are hinged loosely at the elbow. In moments of elation, she jumps up on her toes and claps her hands; and her entire bodily deportment evinces a most careful study of the movements that are natural to children.

"The Wild Duck" was written in 1884; and New York has waited over-long to see it. It is one of the most impressive plays of Ibsen, and one of the most interesting in the theatre. There is much more laughter in this tragi-comedy than in any other of the author's social dramas, with the single exception of "An Enemy of the People"; but this laughter is saturnine and bitter and sardonic. Except for the inevitable suicide of Hedwig, "The Wild Duck" would be classed as a comedy; but it is surely the most terrible comedy that was ever penned. It is terrible mainly by reason of its absolute fidelity to life,—so that everybody recognizes in the sorry people on the stage some traits of his own character and other traits that are exemplified habitually by his dearest friends. For instance, those of us who are artists, or who try to be artists, or who think that we are artists, are doomed to lie awake for many nights and to be haunted by a fear that the resemblance to ourselves of the detested Hjalmar Ekdal is more than accidental; and idealists like Trotzky (if, indeed, this miserable man may be regarded as sincere) must surely wish to shoot themselves after seeing the depiction on the stage of that damnable and damned idealist whose destiny it was to

(Continued on page 112)



White

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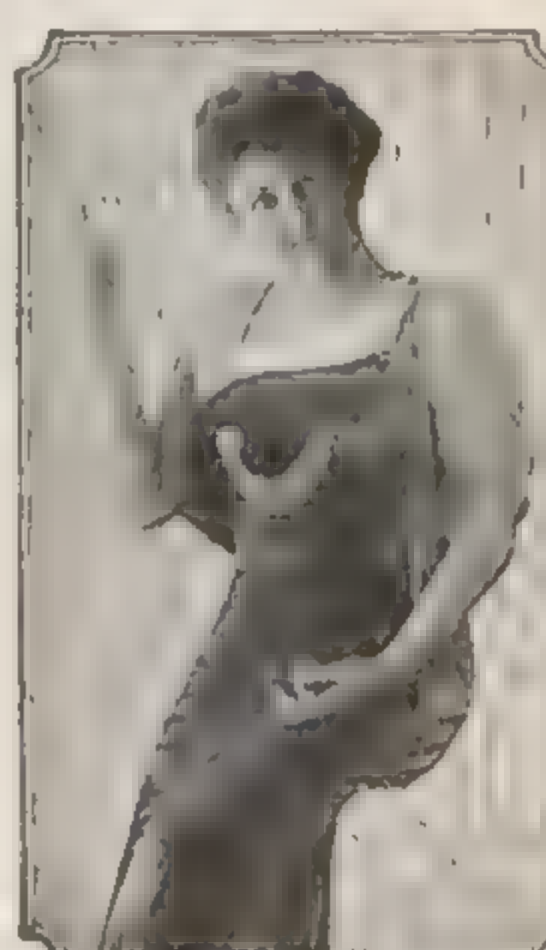
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## SEEN on the STAGE

(Continued from page 110)

sit forever as the thirteenth at the table.

Ibsen wrote this play in a moment of reaction that followed hard upon the heels of his expression of a dauntless optimism in "An Enemy of the People." "The Wild Duck" reveals his mind in a mood of sourness and disenchantment. He hated the world, in 1884, because he had been led to doubt himself and to question the practical validity of his own purpose to tell the truth although the heavens fall and strip the humdrum ordinary citizen of his life-illusion. From this momentary mood he afterwards recovered, and began once more to climb a tall, tall tower, and to hang a wreath about it, and to hearken to the mystic music of harps in the air. But "The Wild Duck" was written *de profundis*; and, when we listen to it now, it is as if the deep had called unto the deep.

The general performance of this play is unusually fine. Mr. Lionel Atwill as Hjalmar, Mr. Harry Mastayer as Gregers Werle, Mr. Edward Connelly as Old Ekdal, and Miss Amy Veness as Gina are worthy of especial commendation. The settings designed by Mr. Robert Edmond Jones are simple and effective; and the stage-direction of Mr. Hopkins is, as usual, exemplary.

### "MRS. WARREN'S PROFESSION"

"Mrs. Warren's Profession" was first produced so long ago as 1894.—many years before its gifted author had grown bold enough to declare his independence of the inherited conventions of "the well-made play." It is, therefore, far more interesting in the theatre than his later non-dramatic dialogues, such as "Getting Married" and "Misalliance." A quarter of a century ago, Mr. Bernard Shaw was still willing to compete, on common ground, with Sir Arthur Pinero and Mr. Henry Arthur Jones; and, though he came out third in this contention, his plays revealed the benefit of a strenuous endeavour to acquire and command the technique of the theatre. "Mrs. Warren's Profession" is an excellent play, despite its faults of structure. Its chief defect, of course, is obvious. The climax comes too soon; for the great scene at the end of the second act—in which Mrs. Warren tells to Vivie the story of her life—is not approached in interest by any passage in the third act, nor even by that ultimate colloquy in the fourth act which concludes the play. The melodramatic business with the shot-gun which comes at the penultimate curtain-fall is not nearly so impressive as the author intended it to be, and does not mark, by any means, the high point of the play. Yet, despite this obvious defect in plotting, the pattern is coherently and logically planned, and an earnest effort has been exercised to make the most effective use of the material at hand.

As a human document, "Mrs. Warren's Profession" may still be accepted as a valuable criticism,—despite its sentimentalism and conventionality. It is always worth seeing in the theatre; and the present reproduction, which is sponsored by the Washington Square Players, should therefore be greeted with enthusiasm. For this occasion, the part of Mrs. Warren has been resumed by Mary Shaw. Miss Shaw's performance of this character was accepted long ago as one of the impeccable creations of our modern stage, and it has lost nothing with the passing of the years. More notable, therefore,—as a matter of mere news,—is the fact that the present general performance of the play is the best that has ever been shown in New York. Miss Diantha Pattison deserves particular praise for her portrayal of the character of Vivie. Not only does she easily excel her several predecessors in this part; but, for the first time, she makes this rather

priggish girl a figure not unworthy to exert an irresistible appeal to the reasonable human sympathies. The other parts are adequately acted; and the production is above reproach.

### "THE BOOK OF JOB"

The currency of Keats has been impeded by the uninspired comments of many college professors whose very Ph. D.'s bear witness that they wasted their most glowing years in the pursuit of other matters than "all we know on earth and all we need to know"; and a popular acceptance of The Bible as a book worth reading has been discouraged by the pratings, every Sunday, of innumerable preachers. It is a great pity that the salaried practitioners of Christianity should prevent so many cultured, and semi-cultured, people from a natural enjoyment of those ancient works of literary art that are gathered, helter-skelter, in The Bible; for The Bible is one of the greatest books in the world, or (rather) one of the greatest collections of books; and this collection of ancient Greek and Hebrew scriptures is none the less worth studying because of the secondary uses to which it has been turned.

The ancient Hebrew drama is far less famous, in literary history, than the Greek drama of the period of Pericles; yet it is by no means negligible. "The Book of Job" is scarcely less impressive than the almost contemporary compositions of Aeschylus, of Sophocles, and of Euripides. "Job" is a great play, beautifully built and magnificently written. This point has been discerned by Mr. Stuart Walker, to whom our theatre-going public is becoming more and more indebted for that steady inspiration which allures him to adventure among beautiful achievements. He has offered recently a reading of "The Book of Job" that reveals the full dramatic power of this narrative in dialogue which was written down, by some anonymous and unappreciated author, between two thousand and three thousand years ago.

"The Book of Job" is very beautifully patterned. It opens with a narrative prologue (composed in strophe and antistrophe) which is spoken, in this performance, by Margaret Mower and Judith Lowry, disclosed in niches at either side of the stage, and reminding the spectator of the Santa Barbara of Palma Vecchio. Then the lights lift: and Job himself is disclosed, upon the central stage, in colloquy with his three discomfortable comforters,—Eliphaz, Bildad, and Tophar. In the reading of the part of Job, a surprising variety and, at times, an unexpected eloquence are furnished by Mr. George Gaul, who ascends, at several moments, to the pinnacle of greatness. Mr. Gaul is a very fine actor, and deserves the loud acclaim that has been evoked by his performance of this part. The colloquy of the three comforters is interrupted by the intrusion of the young philosopher, Elihu,—a character impersonated by Mr. Walter Hampden. This great actor gives to this impersonation the benefits of his magnificent physique and the glory of his gorgeous voice. Finally, the Voice from the Whirlwind is rendered in a solemn chant contributed by Mr. David Bisham; and the exhibition closes with the recital of the epilogue (in strophe and antistrophe) by Miss Mower and Miss Lowry. Appropriate music has been composed by Mr. Elliott Schenck; and the lovely lighting, the decorations, and the costumes have been designed and executed by Mr. Frank J. Zimmerer.

Mr. Stuart Walker has not only produced a great play and produced it very well; but he has also imposed upon the theatre-going public the unpredictable experience of listening—without a con-

(Continued on page 114)



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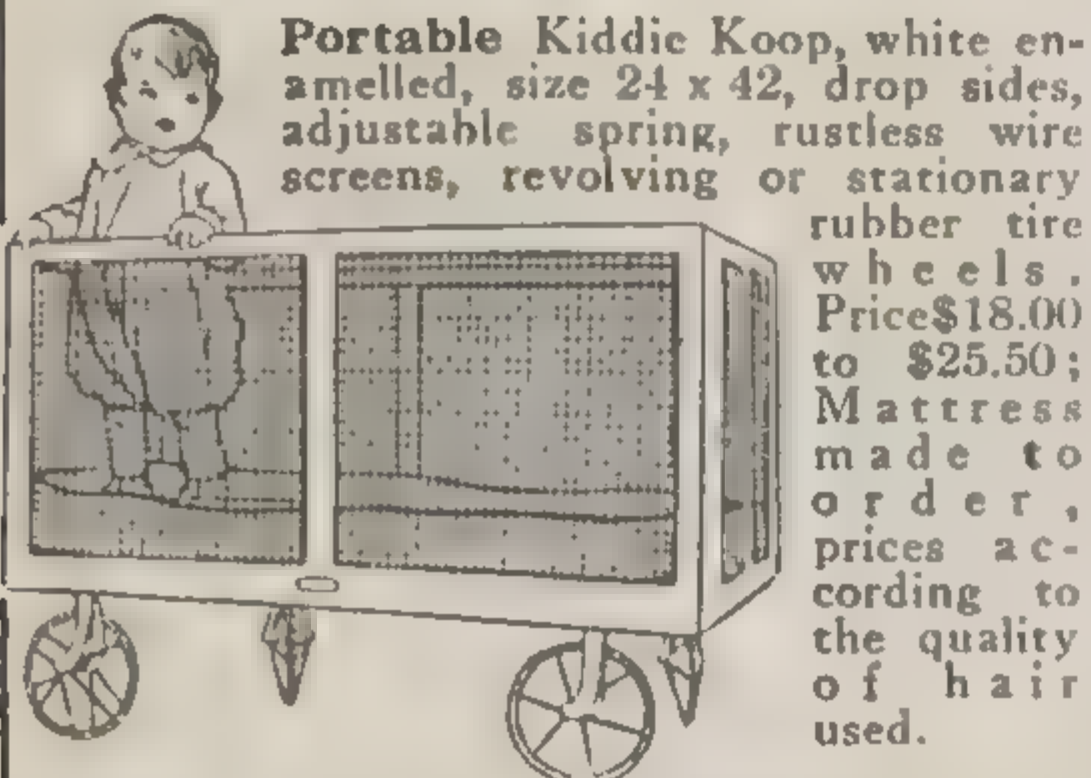
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## W A R I N C O M E S

(Continued from page 29)



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lies in soft pleats in true French fashion and is finished at the bottom with a double band of the pink dimity, corded around the top. A wide crushed sash of pink dimity runs through a loose buttoned panel at the front of the blouse, and ties in long sash ends at the back. The appropriate buttons used on this frock are of white china with pink rims; china buttons used in this way are a novelty of the season.

Gowns carried out entirely in one shade are smart and easy to have if one is clever at dyeing laces and trimmings. The dress of flesh coloured organdie with bands of lace dyed to match, sketched at the bottom of page 28, shows what an elaborate effect may be obtained by the use of dyed lace. The panel at the back would be very lovely in blue-green gros-grain ribbon, about eight inches wide and fringed at the ends. A narrow width of this ribbon is used around the waist, and the panel is tacked to this ribbon, breaking the line in a very new fashion. This model is very smart for the most formal afternoon occasion or even for a restaurant dinner in town.

In the simpler washable dresses the most important thing to remember is to keep the trimmings and sashes detachable. Another vital point is that snaps and hooks must never be used on frocks that are to be washed. These rules must be observed if a dress is to retain its freshness. Sashes are a smart detail this year, and many attractive ways of wearing them were shown on the frocks presented at the openings. In the sketch at the left on page 29 is shown a simple

and wearable wash frock of dotted swiss in old-blue, combined with robin's egg blue mull done in eyelet embroidery. The embroidered mull is used around the waist, for deep cuffs, and for the collar. The soft crushed sash of navy blue silk ribbon ties at one side. The dress is made on perfectly straight lines, buttoning in back with pearl buttons and handmade buttonholes. This is a charming combination, quite as appropriate for an afternoon in town as for one in the country, and it has the merit of washing "like a handkerchief."

Another charming design, in which the sash is effectively used, is sketched at the right of the same page. Checked marquisette combined with white batiste dotted in violet gives a light summery effect which is carried out by a sash of the batiste, fully eight or ten inches wide, finished with fine cordings on the ends. The overdress slips on over the head and fastens in front at the neck. These washable sashes are new and becoming to the slim figure. The fulness of the skirt is shirred in evenly at a rather high waistline, and the fulness lies in tiny cartridge pleats over the hips. The underskirt comes just to the ankles and is wide enough to make walking easy. The bottom is finished with tiny cordings of the material. This is a design that might be copied with good effect in silk or in organdie, for it has many new and interesting features. The over-tunic, the three-quarter length sleeves, the use of self trimming, all do much toward making a frock smart, and certainly add nothing to its cost.

## SEEN on the STAGE

(Continued from page 112)

scious sense of duty—to the gorgeous English prose of the Jacobean translators of The Bible. This prose (the prose of Milton and Sir Thomas Browne) is the greatest in the world, by virtue of the roll and rumble of its deep orchestral organ-tones; and nobody who listens to this language can go back to his home with a spirit unlifted. *Noblesse oblige*: and people who have read aloud the last lines of the "Areopagitica" are nevermore permitted to chew gum or to violate the public ordinance against promiscuous expecoration.

### "THE ATHENIAN WOMEN"

Through the present season, The Provincetown Players have been continuing their pre-established efforts in their little theatre at 139 MacDougal Street,—a converted "front-parlour" where one always feels the danger of a sudden raid from those Philistines who regard the fire-laws as matters to be taken seriously. The most ambitious production that has yet been undertaken by this adventurous company *à côté* is that of "The Athenian Women,"—a disquisition in three acts and six scenes by Mr. George Cram Cook. This disquisition reveals little merit as a play; but it discloses many merits if regarded merely as an "imaginary conversation,"—the sort of composition that was written (a hundred years ago) with perfect taste and perfect tact by Walter Savage Landor.

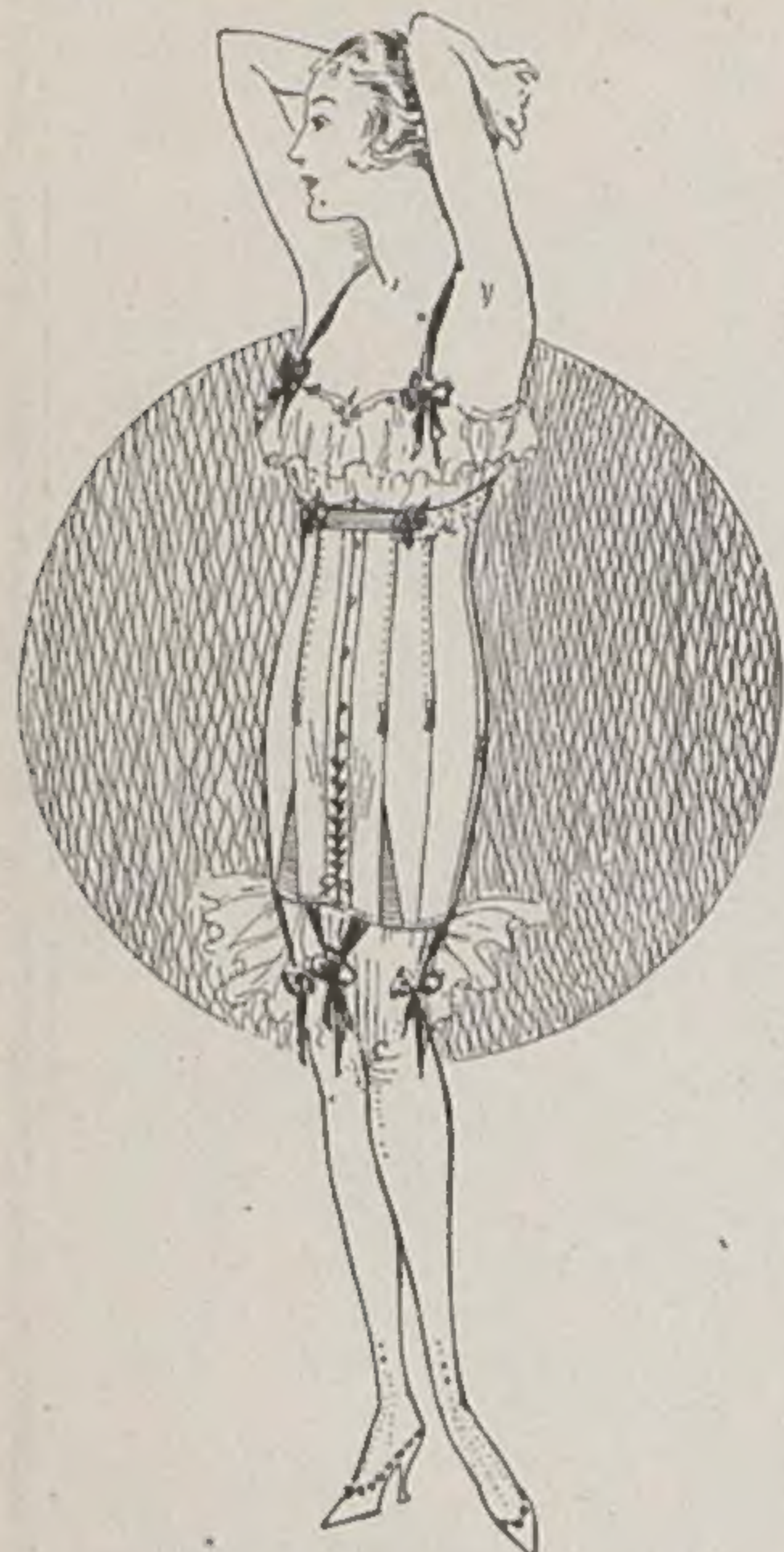
Mr. Cook has written a commentary that deals—pro and con—with the current topic of pacifism; and, in an airy flight of humour, he has wafted this discussion backward to the age of Pericles.

He has not succeeded, by this crab-like process, in reattaining the inspiration of the Greeks. The Athenians thought only of eternity and, in their plays, endeavoured to explain eternal truths in terms of the current media of actuality; but Mr. Cook has reversed this process and has endeavoured to translate a momentary journalistic problem into terms that are superior to time. In this endeavour he has failed, despite his obvious attempt to be fair to both sides. Yet his dialogue is not, by any means, devoid of literary merit. Many of the lines are memorable; and one is glad of having listened to them.

The performance of "The Athenian Women" calls for the participation of no less than thirty men and women who are required to appear in the costume of the ancient Greeks. The practical effect of this requirement resulted in a deep disease of melancholy within the soul of the present commentator. For, surely, it is harrowing to see the evidence of that degeneration of the human race which has occurred within the last two dozen centuries. In the ancient age of Pericles, men looked like men and women looked like women, and people whose minds were not remarkable had still a leg to boast of. But it was almost harrowing to see poor creatures come upon the stage and hear them tell the audience that they were Phidias, Ictinos, and Mnesocles,—when all the while it was apparent that they could be nothing of the sort. By a high decree of God, it has been ordained that great men shall look like themselves. . . . Is bodily magnificence neglected, or ignored, in Greenwich Village? . . .

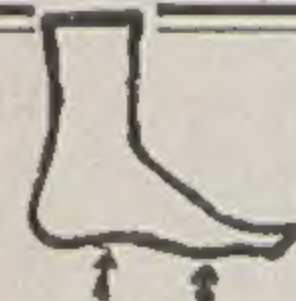


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